

MACHINE KNITTING MONTHLY

JANUARY '92
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**THE ENGLISH
COUNTRYSIDE**
Iris Bishop's Design Diary

TERRIFIC TARTAN
Ann Durkan's New Pattern

ALPINE SCENE
Wendy Phillips' Electronic Picture

Freeline
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Dear Readers

I'm afraid we start the New Year on a sad note as this is the first issue of Machine Knitting Monthly which does not include one of Bob Daw's amusing competitions. Bob died in the Autumn leaving a gap in all our lives. For the moment we rest the competition pages which we all think of as 'his' and on page 78 Anne pays tribute to a friend and colleague who was part of the original MKM team.

A newcomer this month is Janet Nabney who is going to write a series based on her lectures but for New Year she starts off light-hearted with a Shakespearian view of machine knitters. Oh dear, what stage are you at? Read 'Over To You' to find out.

January is the first month in Iris Bishop's new design calendar. She will be using the English countryside as her inspiration for a seasonal design each month of the year.

We hope you will be sharing another year with us, that our patterns, features and information will add enjoyment to your knitting and that 1992 will be a great year for you.

Sheila

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You can write to Machine Knitting Monthly at the following address: 3 Bridge Avenue, Maidenhead, Berkshire SL6 1RR.
Our telephone number is (0628) 770289. Our fax number is (0628) 777335.

NEWS LINE

New products, colours or prices; a special event or a change of address; if it's news, we want to know. Send details, pictures or samples to the address on page 3 or

. Fax us on 0628 777335

A new suit by Thelma Dawson entitled **Black and White** is proving very popular. Priced at £3.25 the design features vertical black stripes zig-zagging on a white panel. A rose design is incorporated in the top, knitted in by the intarsia method, as are the black stripes. It provides an unusual design and is a great success. I know that Thelma was on her third re-print of the pattern when I last met with her. For further details please enclose an SAE to Thelma Dawson, P.O. Box 1338, London SW3 2DU.



Angela Gordon has a new design that will appeal to all who are Simulknitters, because the design is a Simulknit Jacket and it incorporates technique tips for the Simulknit. Priced at £2.50 this is the latest in the design range from Angela who has produced several ideas for those who use the Toyota Simulknit system. Further details about other designs available can be obtained from Angela Gordon Knitwear, 29 St. Helens Road, Sandford, Wareham, Dorset BH20 7AX.

ABBREVIATIONS

alt = alternately
beg = beginning
ch = chain
cm = centimetres
cont = continuing
dc = double crochet
dec = decreasing
foll = following
g = grams
HP = holding position
in = inch(es)
inc = increasing
K = knit
mm = millimetres
MT = main tension
MT-1, MT-2, MT-3 = one, two, three full sizes tighter than main tension
MT+1, MT+2, MT+3 = one, two, three full sizes looser than main tension
MY = main yarn
N(s) = needle(s)
NWP = non working position
P = purl
patt = pattern
RC = row counter
rem = remaining
rep = repeat
ss = stitch size
st(s) = stitch(es)
st st = stocking stitch
tog = together
UWP = upper working position
WP = working position
WY = waste yarn

The **Rock-A-Bye Baby Collection** from Denise Smith features a range of machine knitted bedding for babies. You will find included just about everything you could require, from a square shawl and baby nest to a complete crib/cot and Moses basket set as well as blankets.

All the yarns used within the book are from F. W. Bramwell, except for the Polyester thread and Elysée ribbon, which Denise can supply by mail order. The Polyester thread is available in ninety shades at £4.95 per cone plus 35p post and packing, whilst the ribbon is available on 50g cones with approximately 94 yards per cone and is available in twenty shades at a cost of £2.95 plus 25p post and packing.

Anyone wishing further information can write to Denise Smith at Forest Knitwear Publications, 23 Normandy Way, Fordingbridge, Hants SP6 1NW. Please enclose an SAE. If you require the Polyester thread or Elysée ribbon please send a sample of the colour to be

BOOKS/PATTERNS

matched, stating whether you want an exact match, lighter or darker tone or complete contrast.

New for **Bond knitters** is the **Geometric Collection**. This book of Autumn knits features eight fashionable intarsia designs from Emu Wools and uses imaginative and topical colour combinations. As the title suggests all have a geometric theme ranging from bold and striking to subtle and sophisticated. The knitting instructions cater for both hand and Bond knitters and the **Geometric Collection** costs just £2.75 from Emu Wool and Bond stockists around the country.

Little Posh Frocks is the latest book published by Anne Brown and it features a selection of designs for the younger ladies in the home including dresses, suits and even leggings.

Little Posh Frocks is on special offer until the end of the year at a price of £5.50, a saving of £1.00. This has been achieved because at present Anne is not charging postage on mail orders and she can now take credit card sales. Further details from **Posh Frocks**, 35 The Links, Whitehill, Bordon, Hampshire GU35 9HB. Please enclose an SAE when writing for further information.



Sallywags from Mellors Munro is a new machine knitting pattern book featuring a range of garments in modern designs and bright colours using Bramwell Fine 4-ply yarn and has a selection of designs for babies and toddlers between the ages of 0-2 years.

Sallywags costs £3.85 and is available from Bramwell and Mellors Munro stockists. Further details can be obtained by sending an SAE to Mellors Munro & Co. Ltd., 23 Main Street, Bradley, Skipton, North Yorkshire BD20 9DG.



Little posh frocks

MACHINES AND ACCESSORIES

The Mini Vac is not a vacuum cleaner, but a set of miniaturised tools that can be attached to your vacuum cleaner hose via an adaptor. The tools include clear flexible tubing, straight and curved extension pipes, oval and round brushes and a crevice tool. Because all the tools are so small you can easily clean your knitting machine, PPD and even computer without damaging the equipment. This accessory is really useful, I know that railway modellers and the like have been informed about the Mini Vac but it has only just come to our notice. We have to thank one of our readers, Mrs Willis of Fleet for discovering how effective the Mini Vac was for cleaning her knitting machine and suggesting to the manufacturers that they tell us about it.

The Mini Vac retails for £10.95 which includes delivery to anywhere within the United Kingdom and is available from Mabbot & Griffith, 9 High Street, Penrhynedraeth, Gwynedd LL48 6BN.

The Omnistitch® sewing machine was developed in the United States and operates in a way similar to a quilting machine with no feeding mechanism. This means that the fabric being fed through the Omnistitch® can be moved in any direction to be "embroidered" with ribbon, braid or yarn. The trimming is fed through a feedfinger to the right of the needle and gathered or pleated as it is stitched down. Endless textures and effects are possible depending on the trim used and the Omnistitch will decorate clothes or household linens, make pictures or gifts.

You will usually find the Omnistitch® only at exhibitions but further details can be obtained from J.C.S. Omnistitch, 50/52 Stapleton Road, St. Phillips, Bristol, BS5 0RA.

Those of you who are owners of the Brother 930, 940 or 950i

electronic knitting machine should know about the Brother System 90 Intoshape. Manufactured by Clwyd Technics this system teams up your electronic knitting machine with a sophisticated computer program that includes a variety of features such as a Stitch Editor for stitch related and motif work and Garment Editor to help design your garments. A Send To Machine command enables you to create, store and send single motifs, books or garment panels directly to your machine ready to knit.

If you are not sure about whether you can handle such a system, Clwyd Technics even have a specialised computer knitting course where this revolutionary package can be explained to you.

For further information about the Brother System 90 Intoshape telephone Clwyd Technics on 0352 741751.

Following on from the success of their Ribber Carrying Bag, La Riviere have developed another new product, the Cone Ladder.

Unlike a yarn tree a Cone Ladder does not require floor space because it can be hung on the back of a door, on the side of a wardrobe or even on picture hooks on a wall.

Made of plastic, each section of the Cone Ladder comes in three pieces which clip together. Once this is done it will hold two cones of yarn. Each section can be hooked to another and inside each pack you will find enough sections to hang up twelve cones of yarn. Another design feature of the Cone Ladder is that even if you leave it with yarn stored only on one side it will always hang straight.

The cost for this handy accessory is a mere £7.10 (£5.95 plus £1.15 for post and packing). Further details about the Cone Ladder can be obtained from La Riviere, 67 Bartholomew Road, London NW5 2AH. When writing for information please enclose an SAE.

SEPTEMBER COMPETITION RESULT

In September we had you all doing a little detective work to discover the character hidden in the fourth vertical of the puzzle grid.

The answer of course was OUR PRIZE SPONSOR which stands for Direct Knitting & Sewing Supplies Limited who are providing three correspondence courses in machine knitting as prizes.

The supersleuths who won these prizes are Mrs J. Green of Oldham, Lancashire, Mrs M. Walton of Frome, Somerset and Mrs M. Woodward of Keston, Kent. Congratulations to you all and we hope your prizes will add to your enjoyment of machine knitting.



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Freeline

Some of you will have heard about the **Bedazzler**, a unique accessory used for setting rhinestones and studs on to knitwear and other garments. Just by changing the base plate and adding a different plunger you can set in small and large rhinestones, studs and even pearl effect rhinestones to give a new look to your clothes. You will read more about this super accessory on the Creative Intarsia page where we have a special offer for readers of Machine Knitting Monthly.

However, thanks to Turner Promotions, the distributors of this accessory, we are able to offer some readers of Machine Knitting Monthly the chance to win a **Bedazzler** entirely free. We have six to give away, so six lucky readers can start personalising their knitwear.

All you have to do to enter is write in to Freeline, Machine Knitting Monthly, 3 Bridge Avenue, Maidenhead, Berkshire SL6 1RR. Remember to enclose your name and address and mark your envelope "Bedazzler". The first six readers whose entries are



drawn out of the postbag will receive a **Bedazzler** courtesy of Machine Knitting Monthly and Turner Promotions.

DIARY...

The Cotswolds Knitting-Fashion & Needlecrafts Exhibition is on at Cheltenham Town Hall on Friday 24th and Saturday 25th January. It is open both days from 10.00am to 5.30pm and admission charges are £2.00 for adults and unaccompanied children, £1.00 for Senior Citizens, and accompanied children are free. With demonstrations, talks and fashion shows daily, further details can be obtained from Premier Exhibitions by telephoning 0242 516738.

If you live around the Plymouth area you might like to know about the West Country Knitting & Sewing Exhibition being held at The Pavilions between the 10th and 12th January. The show is open each day from 11.00am to 6.00pm, further information can be obtained from Trade Fairs UK Ltd., telephone 0934 811005/6.

The Knitting Needlecraft & Design Exhibition is on at the Sandown Exhibition Centre, Esher, Surrey, from the 16th to 19th January. Featuring daily fashion shows the exhibition is open daily from 10.00am to 6.00pm.

January sees the start of a course for machine knitters at Burgess Hill. The course is being held at the Oakmeads Community College, Station Road, Burgess Hill, on both Monday and Thursday evenings from 7.30pm. Further details can be obtained from either Dawn Latter the tutor, on 0273 464821, or the College on 0444 236355.

Two machine knitting courses have started at Broxtowe College, Nottingham recently. One runs on Thursdays at 7.30pm and the other on Fridays at 1.30pm. Further information can be obtained from Tony Burt on Nottingham 504697.



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1



1 INTARSIA SWEATER

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for chunky machines with 76 [80, 84, 88, 92] Ns or more. We used a Singer Big Nine.

MATERIALS

Sunbeam Paris Mohair.

2 [3, 4, 5, 5] x 50g balls in Storm (MC).

2 [3, 4, 4, 5] x 50g balls in Jelly (A).

2 [2, 3, 3, 4] x 50g balls in Loden (B).

2 [2, 3, 3, 4] x 50g balls in Kerry (C).

Pair of 4½ mm knitting needles.

GARMENT WEIGHT

Finished garment in second size weighs 380g.

The fibre content of this yarn is 81% Mohair, 11% Wool, 8% Nylon. For further information about this yarn, please write to Richard Ingham & Co. Ltd., Crawshaw Mills, Pudsey, West Yorkshire LS28 7BS.

YARN THICKNESS

This yarn is very heavy weight and knits as triple knitting.

MEASUREMENTS

To fit bust 82 [87, 92, 97, 102] cm, 32 [34, 36, 38, 40] in.

Actual size 93 [98, 103, 108, 113] cm, 36½ [38½, 40½, 42½, 44½] in.

Length to shoulder 64 [65, 65.5, 66.5, 67.5] cm, 25¼ [25½, 25¾, 26¼, 26½] in.

Sleeve seam 43 [44, 45.5, 45.5, 45.5] cm, 17 [17¼, 18, 18, 18] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

16 stitches and 24 rows to 10 cm, 4 in measured over stocking stitch and intarsia (tension dial setting approximately 6 on Singer Big Nine).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment. Always twist yarns together when changing colours in intarsia to prevent a hole forming.

BACK

Push 76 [80, 84, 88, 92] Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000 *. Cont in intarsia patt, K 142 [144, 146, 148, 150] rows. Work measures 59 [60, 60.5, 61.5, 62.5] cm, 23¼ [23½, 23¾, 24¼, 24½] in.

SHAPE SHOULDERS

Cast off 12 [12, 13, 13, 14] sts at beg of next 2 rows and 12 [13, 13, 14, 14] sts at beg of foll 2 rows. Using WY, K a few rows in st st over rem 28 [30, 32, 34, 36] Ns and release from machine.

FRONT

Work as for back to *. Cont in intarsia patt, K 120 [122, 124, 126, 128] rows. 22 rows less have been worked to shoulder than on back.

SHAPE NECK

Push 45 [48, 51, 54, 57] Ns at left to HP and cont on rem sts for first side. K 1 row. Dec 1 st at neck edge of next 7 rows. 24 [25, 26, 27, 28] sts. K 14 rows. K 1 row extra for second side.

SHAPE SHOULDER

Cast off 12 [12, 13, 13, 14] sts at beg of next row, K 1 row. Cast off rem 12 [13, 13, 14, 14] sts. With carriage at right, push 14 [16, 18, 20, 22] Ns at right from HP to UWP. Using WY, K a few rows in st st and release from machine. With carriage at right, push rem Ns from HP to UWP and finish to correspond with first side noting alteration in number of rows worked and reversing shapings.

SLEEVES

Push 38 [40, 42, 44, 46] Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Cont in intarsia patt. K 3 rows. Shape

sides by inc 1 st at each end of next and every foll 4th row until there are 72 [74, 78, 78, 80] sts. K 24 [26, 26, 30, 30] rows. RC shows 92 [94, 98, 98, 98] and work measures 38 [39, 40.5, 40.5, 40.5] cm, 15 [15¼, 16, 16, 16] in. Cast off.

WELTS

With P side facing and using 4½ mm needles, pick up 76 [80, 84, 88, 92] sts along lower edge. With K side facing and using MC, K 1 row. Dec 8 sts evenly. 68 [72, 76, 80, 84] sts. Work 12 rows in K 1, P 1 rib. Cast off in rib.

CUFFS

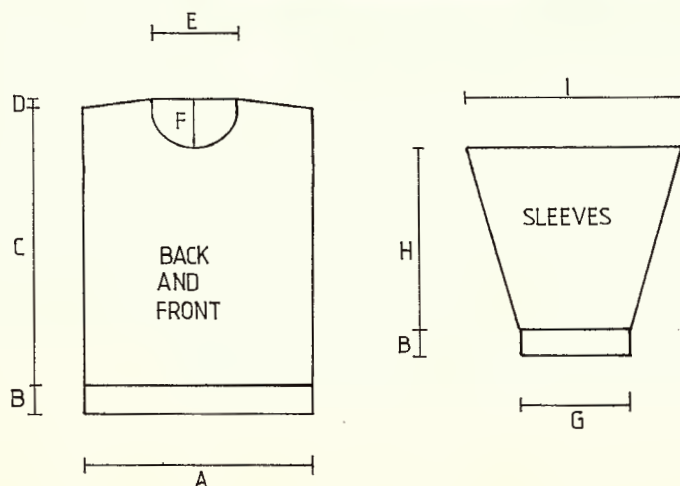
With P side facing and using 4½ mm needles, pick up 38 [40, 42, 44, 46] sts along lower edge of sleeve. With K side facing and using MC, K 1 row. Dec 8 sts evenly. 30 [32, 34, 36, 38] sts. Work 12 rows in K 1, P 1 rib. Cast off in rib.

NECKBAND

Join right shoulder seam. With K side facing and using 4½ mm needles, join in A and pick up and K 22 sts down left side of front neck. 14 [16, 18, 20, 22] sts across front neck, 22 sts up right side of front neck and 28 [30, 32, 34, 36] sts across back neck. 86 [90, 94, 98, 102] sts. Work 7 rows in K 1, P 1 rib. Cast off in rib.

MAKING UP

Join left shoulder and neckband seam. Set in sleeves matching centre to shoulder seams. Join side and sleeve seams. Brush surface with a teasing brush.



A = 47.5 [50, 52.5, 55, 57.5] CM

B = 5 CM

C = 59 [60, 60.5, 61.5, 62.5] CM

D = 1.5 CM

E = 17.5 [18.75, 20, 21.25, 22.5] CM

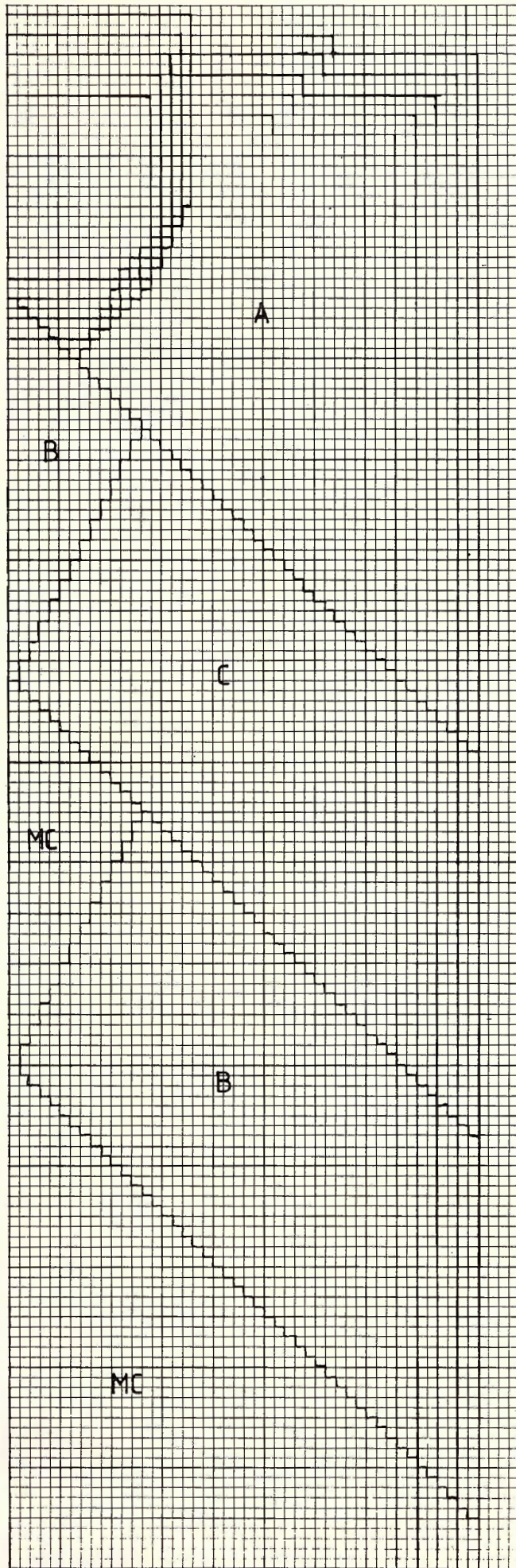
F = 10 CM

G = 23.75 [25, 26.25, 27.5, 28.75] CM

H = 38 [39, 40.5, 40.5, 40.5] CM

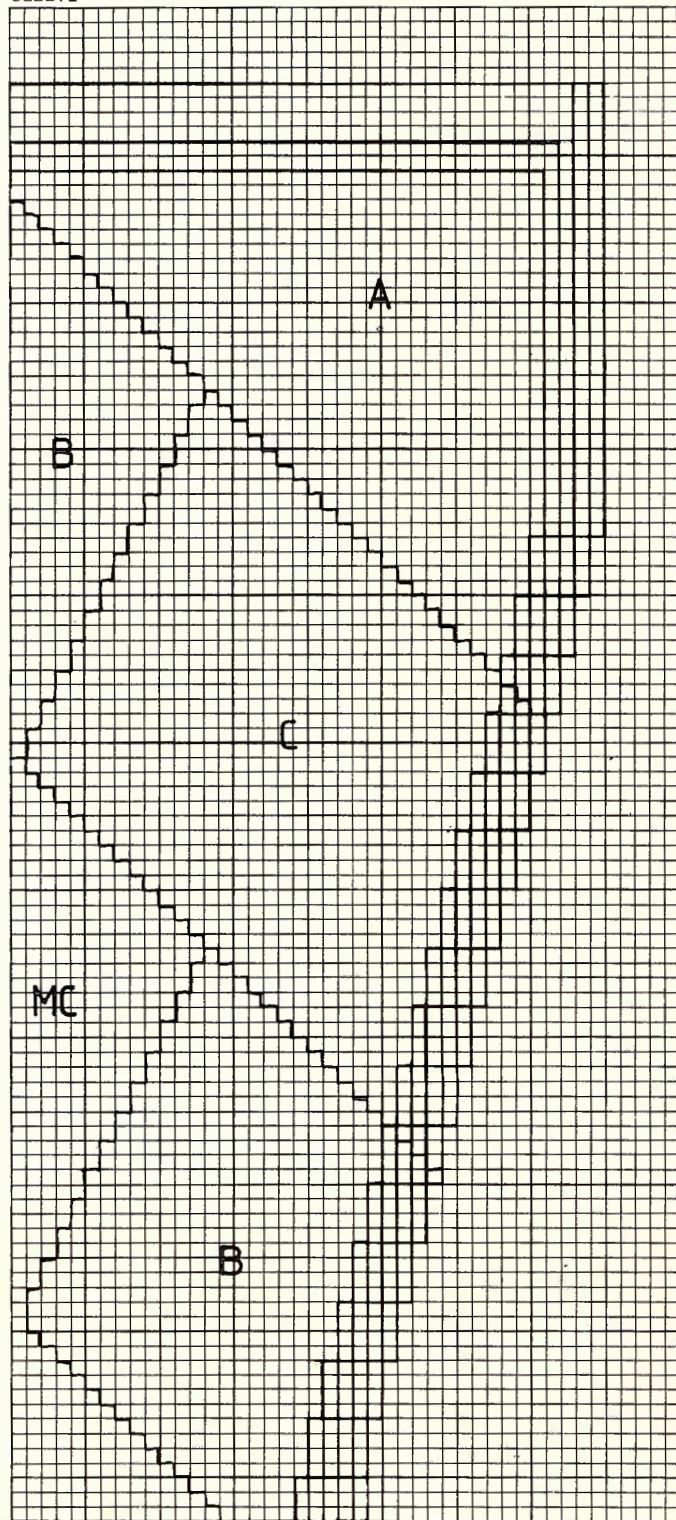
I = 45 [46.25, 48.75, 48.75, 50] CM

BACK AND FRONT



↑ CENTRE LINE [1 2 3 4 5] sizes

SLEEVE



↑ CENTRE LINE [1 2 3 4 5] sizes

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OVER TO YOU

American born Janet Nabney has long been a popular lecturer at seminars up and down the country and her latest book "Designing Garments on the Knitting Machine" has recently been published by Batsford. Her perceptive view of machine knitters makes a lighthearted introduction to a new series based on her lectures.

Janet Nabney

I really like addressing machine knitters because they understand what I'm saying to them. I don't have to explain that a tension mast is not fixed to the machine in order to get satellite TV. I'm preaching to the converted which is always nice.

On one hand we're all knit-aholics, we're all similar; but on the other hand we're all different too. Each one of us has different thresholds. We've got different hopes, expectations, skills, needs and desires. We all want to do our own thing and we're all at different stages of machine knitting too.

Recently I saw a production of "As You Like It" by Shakespeare and there was a speech in it that set me thinking.

"All the world's a stage, then men and women only players.

"They have their exits and their entrances.

"One man plays many parts in his time.

"His acts being seven stages."

As machine knitters we too go through many stages.

★ ★ ★

FIRST: "The infant mewling and puking in his nurse's arms."

Do you remember back to the time when you saw your first knitting machine? Perhaps it was in a shop. It seemed that the demonstrator could do everything in a minute; zip, zip, zip, Fair Isle; zip, zip, zip, tuck stitch; zip, zip, zip, lace. It all seemed so quick and easy! But when you got the machine home it was another story. Zip, zip, zip – spaghetti; zip, zip, zip and whoops – all on the floor. Perhaps you rushed back to the shop for help and encouragement in the panic of your darkest hours!

★ ★ ★

SECOND: "The whining school boy with satchel and shining

morning face, creeping like a snail unwillingly to school."

Do you remember trying to decipher your Japanese instruction books? You were sure they had been translated by someone from outer Mongolia! Perhaps you signed on for classes at your local education centre and had to bring your own machine. Then you knitted endless samples but were frightened to knit a jumper. Your family were clamouring for garments, your husband demanded something to show for all the money he had spent and you put them all off with the excuse that you had to practise first!

★ ★ ★

THIRD: "The lover sighing like a furnace – a woeful ballad to his mistress's eyebrow."

You have now become a genuine knit-aholic! The house gets dustier, convenience foods are left out for the family to heat up in the microwave. Your husband doesn't need his shirts ironed because he will be wearing one of your jumpers over it and no one will know it is not ironed anyway. You can't get enough knitting time on the machine and you have withdrawal symptoms when your husband finally persuades you to go away with him on holiday.

★ ★ ★

FOURTH: "The soldier full of strange oaths, jealous in honour. Sudden and quick in quarrel, seeking the bubble reputation."

You are now a very confident knitter and very certain about the right and wrong way to do things. You enjoy showing off your knowledge and correcting the "experts" in public so everyone

will know how clever you are! You're quick to argue with others about the right and wrong way to do things like a rib edge or a cast on. You may have even discovered a new and special solution to the perennial neckline problem which you condescendingly tell your club members about or write in to one of the magazines.

★ ★ ★

FIFTH: "The Justice with fair round belly-full of wise saws."

You've been knitting for absolutely ages and there's very little that's new. You've made all the mistakes and learnt from them and you're happy to go along to clubs and meetings to be able to share all your experiences and you can comfort the new knitter and give her encouragement and confidence.

★ ★ ★

SIXTH: "He slips into lean and slippered pantaloons with spectacles on nose. Youthful hose a world too wide for shrunk shank."

As a knitter you've seen it all, done it all. Intarsia's too much trouble, multi-coloured Fair Isle is too much of a fiddle, cables and hand selected bobbles too tiresome and they take too long; you can only be bothered knitting the simplest of garments. You go to a knitting convention and cannot even feel a twinge of temptation at the latest new whizz-bang electronic machine!

★ ★ ★

SEVENTH: "In childishness – mere oblivion – sans teeth, sans eyes, sans taste."

You have to be dragged to what you think are boring old knitting conventions or talks or clubs by friends. The machine may even go under the bed and you surreptitiously return to hand knitting. You aren't even inspired by the latest gadgets to attempt to knit something new.

Well I don't know which category you fall into. I'm not even sure I know which category I fall into, but I do know that we're all looking for something. We're looking for something new, different, special – the crock of gold at the end of the rainbow, the genie in the bottle who will solve all our problems. I found one of

my kids' old joke books the other day: The child finds an old lamp and gives it a rub. The genie appears and says "Yes Master, I will answer three questions for you." The child is so excited he exclaims "Who, me?" The genie replies "Yes, you. Now what is your third question?" Well if the third question is how do we make knitting different and special – I've got the answer. The answer is EXPERIMENTING. Try things out. In other words "HARD WORK".

You've got to experiment and play to escape from the dictatorship of the pattern books and magazines. After all that's what all the designers do. And don't forget, you only see their successes, not the heaps of samples that wind up in the bin. If we don't have the COURAGE to learn from our failures, we'll never have the satisfaction of success.

"BUT – HOW DO I GO ABOUT IT?" you may ask. "It's easy for you to say but quite another thing to actually do!" It is very scary – like the artist being faced with a blank canvas. You can either run away – straight back to the pattern books or magazines to follow them slavishly, or attack the problem of experimenting indiscriminately without a logical plan and wind up with a mud pie or in knitting what I call a people-shaped tea cosy!

It's simple if you're methodical.

There are too many possibilities to try to do everything at once so it's so much easier if you draw some guidelines. To begin with, I suggest you choose only cards from your basic pack and use only one type of yarn in two colours.

When I'm experimenting I always do it on a swatch and NEVER ON THE GARMENT. I always extend my experimenting to the design features of the garment such as the hems, edges, collars, pockets, finishes and so on.

I know I will wind up with thousands of little swatches but this is part of my technical and visual vocabulary that I can refer back to. The most important thing to remember is that there is no such thing as a total disaster. A mistake can be either a "DESIGN FEATURE" or (just as important) a "LEARNING EXPERIENCE".

"COURAGE, MON BRAVE!"

Janet's latest book "Designing Garments on the Knitting Machine" is published by Batsford in hardback at £17.95. Reference number ISBN 61640. Included are chapters on pattern drafting, garment construction and stitch design. The author is also an assessor for the City & Guilds machine knitting course.

THE SPRING SPECTACULAR

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BACK

Handle down. Orange or blue strippers. Set up 130 [146] Ns on each bed in WP. Arrange Ns for 2x2 rib as in diagram I. (33 [37] pairs of Ns on front bed in WP). Set lock on N/N and stitch size to 2 1/2/2 1/2. Using MC and C tog in same bobbin, K 1 row. Rack half a turn to the right. Set lock on CX/CX and stitch size to 3 1/2/3 1/2, K 3 rows. Rack one full turn to the right. Transfer extra st on back bed at right to front bed end N and push empty N to NWP. Set RC at 000. Set lock on N/N and stitch size to 4 1/2/4 1/2, K 35 rows. Rack one and a half turns to the left. Transfer sts and arrange pushers as in diagram II. Push empty Ns to NWP. Set stitch size to 5/5, K 1 row. Set RC at 000. Cont in patt, K 186 rows. Place marker at each end *. K 114 rows. RC shows 300. Place marker at each side of centre 11 pairs of sts. Cast off very loosely.

FRONT

Work as for back to *. K 30 rows. **SHAPE NECK**

Remember to return pushers under empty Ns to blocking rail. Using a length of MC and C tog, cast off centre 3 pairs of sts very loosely. Note position of Ns and pushers at left. Transfer sts at left to back bed (place 1 st of each pair at left and 1 st at right of back bed sts). Using a length of smooth WY, K sts at left by hand (this is to stop the strippers from catching on the mohair yarn). Put a pusher into WP under every back bed N at right in WP. Set RC at 000. Set lock on BX/AXO, K 4 rows. Set lock on BX/N←, K 2 rows. Rep these 6 rows throughout. At the same time, cast off 1 pair of sts

2 DUOMATIC EVENING SWEATER

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Passap or Pfaff Duomatic machines.

MATERIALS

Yeoman Elsa.

1 [1] x 300g cone in Royal Blue (MC).

Fine Lurex thread (optional) in Gold (C).

GARMENT WEIGHT

Finished garment in first size weighs 175g.

The fibre content of Elsa is 22% Kid Mohair, 51% Acrylic, 27% Nylon. For further information about this yarn, please write to Yeoman Yarns, 31 High Street, Kibworth, Leicestershire LE8 0HS.

YARN THICKNESS

This yarn is medium weight and knits as three ply.

MEASUREMENTS

To fit bust 87-92 [97-102] cm, 34-36 [38-40] in.

Actual size 100 [112] cm, 39 1/2 [44] in.

Length to shoulder 56 cm, 22 in.

Sleeve seam 48 cm, 19 in.

Instructions are written for the smaller size, larger size follows in square brackets. If only one figure is given, it applies to both sizes.

TENSION

50 needles (13 pairs) on front bed to 19.5 cm and 96 rows to 16 cm, measured over pattern as diagram II after steaming (do not put iron on fabric). (stitch size setting approximately 5/5).

For perfect results, please check your tension carefully.

KNITTING NOTES

Use 1 strand of MC and 1 strand of C together.

Use smallest size weights.

For the purpose of this pattern, only the front bed pairs are counted. The back bed needles are arranged to maintain pattern setting and should be decreased as required.

When decreasing remember to put pushers back into the blocking rail.

Any stitches to be cast off must be cast off very loosely.

If you decide not to use the Lurex there is no need to adjust the stitch size.

Do not try to measure work whilst it is on the machine.

PATTERN

Set lock on N/AXO, K 4 rows. Set lock on N/N←, K 2 rows. These 6 rows form pattern.

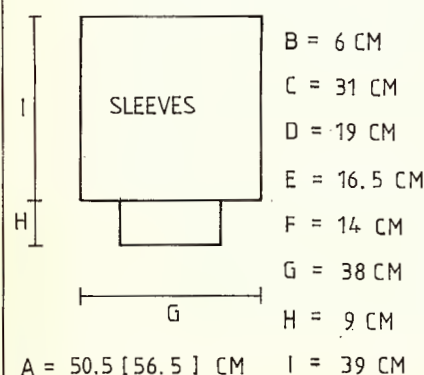
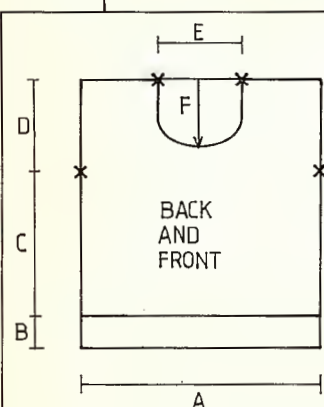


DIAGRAM I

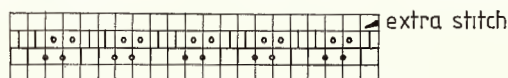


DIAGRAM II

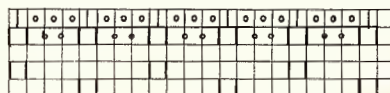


DIAGRAM III



very loosely at beg of rows 12, 24, 36, and 48. 11 [13] pairs of sts rem. K to row 84. Cast off very loosely. Return all pushers to

blocking rail. Unravel the row of WY from back bed sts. Rearrange sts and pushers as noted. Set RC at 000. Set lock on N/AXO, K 4

rows. Set lock on N/N←, K 2 rows. Rep these 6 rows throughout. At the same time, cast off 1 pair of sts very loosely at beg of rows 13, 25, 37 and 49. 11 [13] pairs of sts rem. K to row 84. Cast off very loosely. Return all pushers to blocking rail.

SLEEVES

Handle down. Orange or blue strippers. Set up 98 Ns on each bed in WP. Arrange Ns for 2x2 rib as in diagram I. (25 pairs of Ns on front bed in WP). Set lock on N/N and stitch size to 2 1/2/2 1/2. Using MC and C tog in same bobbin, K 1 row. Rack half a turn to the right. Set lock on CX/CX and stitch size to 3/3, K 3 rows. Rack one full turn to the right. Transfer extra st on back bed at right to front bed end N and push empty N to NWP. Set RC at 000. Set lock on N/N, K 56 rows. Set stitch size to 5/5, K 1 row. Rack one and a half turns to the left. Transfer sts and arrange pushers as in diagram II. Push empty Ns to NWP. K 1 row. Set RC at 000. Cont in patt, K 234 rows. Cast off very loosely.

NECKBAND

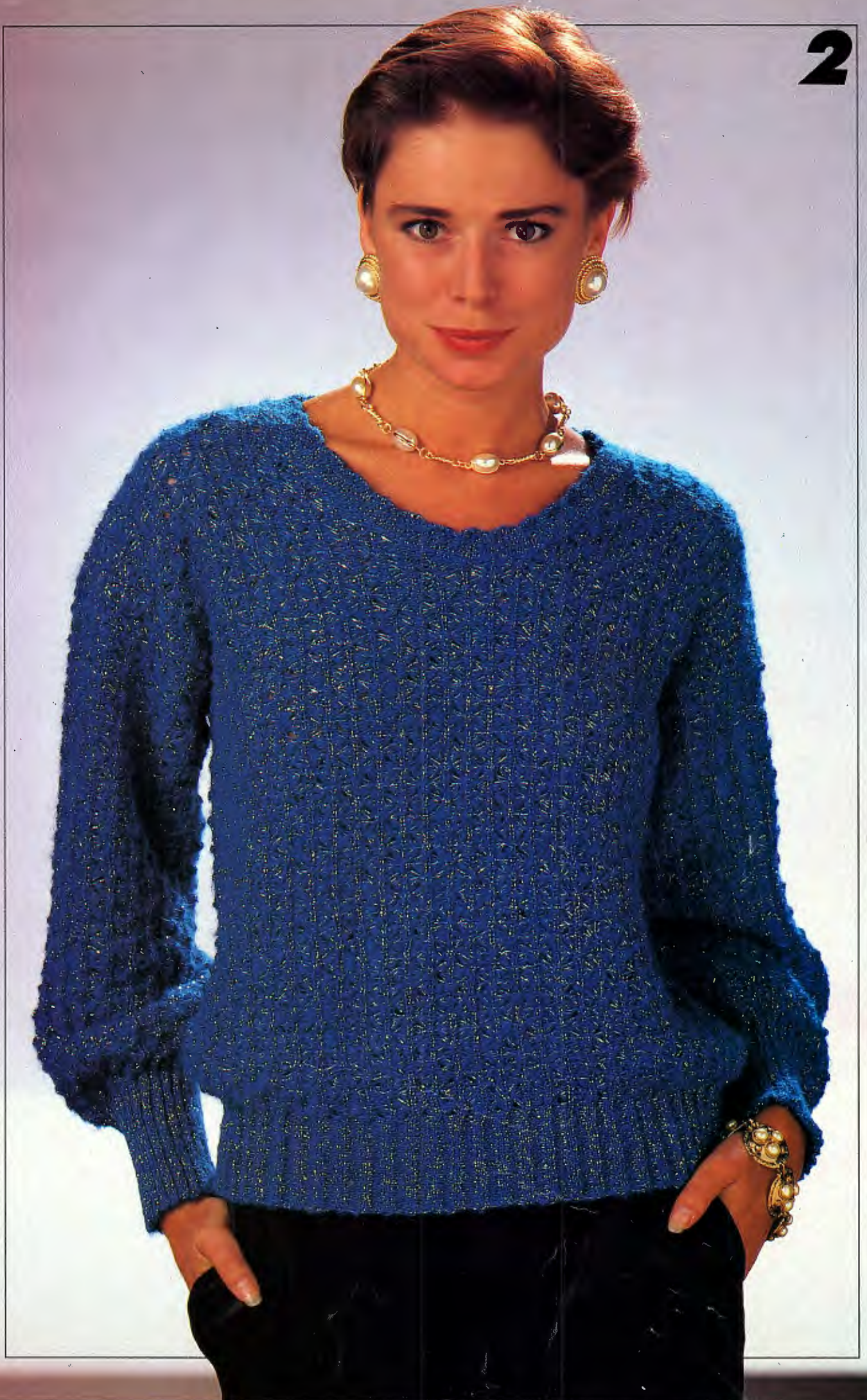
Handle down. Orange or blue strippers. Set up 131 Ns on each bed in WP for full needle rib. Arrange pushers as in diagram III. Set lock on N/N and stitch size to 2 1/2/2 1/2. Using MC and C tog in same bobbin, K 1 row. Set lock on CX/CX, K 2 rows. Set RC at 000. Set lock on BX/BX and stitch size to 3 1/2/3 1/2, K 9 rows. Set lock on N/N and stitch size to 4 1/2/4 1/2, K 2 rows. Set lock on CX/CX and stitch size to 5/5, K 2 rows. Black strippers. Set lock on GX/N and stitch size to 6, K 3 rows. Pull yarn down between beds and hold it there. Set lock on N/GX and stitch size to 6, K 3 rows. See making up instructions for joining band. Do not remove band from machine.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Steam (do not put iron on to fabric). Leave to cool and dry.

MAKING UP

Join right shoulder seam. Place garment on to the back bed of machine with right side facing the ceiling and pull back bed Ns through the neck edge of garment. Transfer the front bed sts to the back bed Ns so that you have a back bed st, the neck edge and a front bed st on each N. With a length of MC, K each st by hand making a large loop. Turn garment over on to the front bed and cast off with a latch tool. Join left shoulder and neckband seam. Set in sleeves between markers. Join side and sleeve seams. Pull scalloped edge of neckband between thumb and finger to accentuate the scallop shape.



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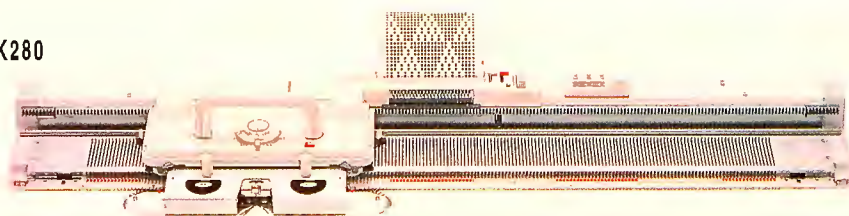
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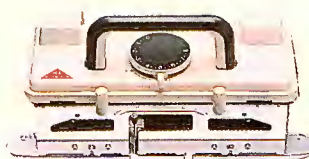
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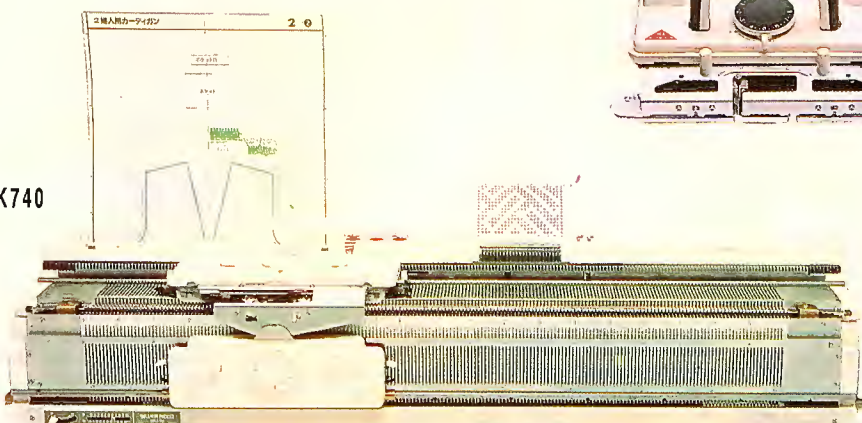
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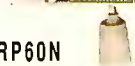
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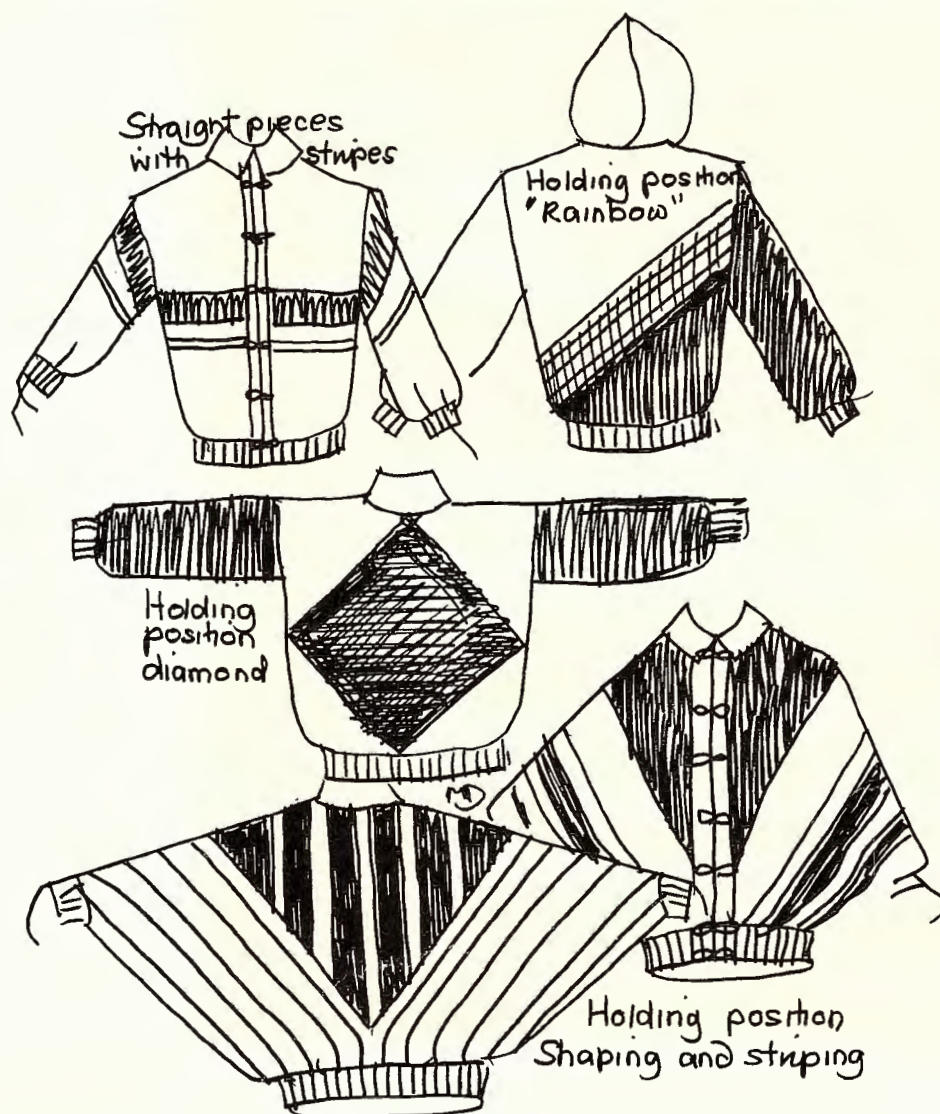
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MASTERCLASS

SUMMER COLOUR FOR WINTER

Copy the summer craze for parti-colours, brilliant patches, cheerful stripes and slashes of colour and make an easy and beautiful jacket to go with all your winter clothes.

Mary Dowse



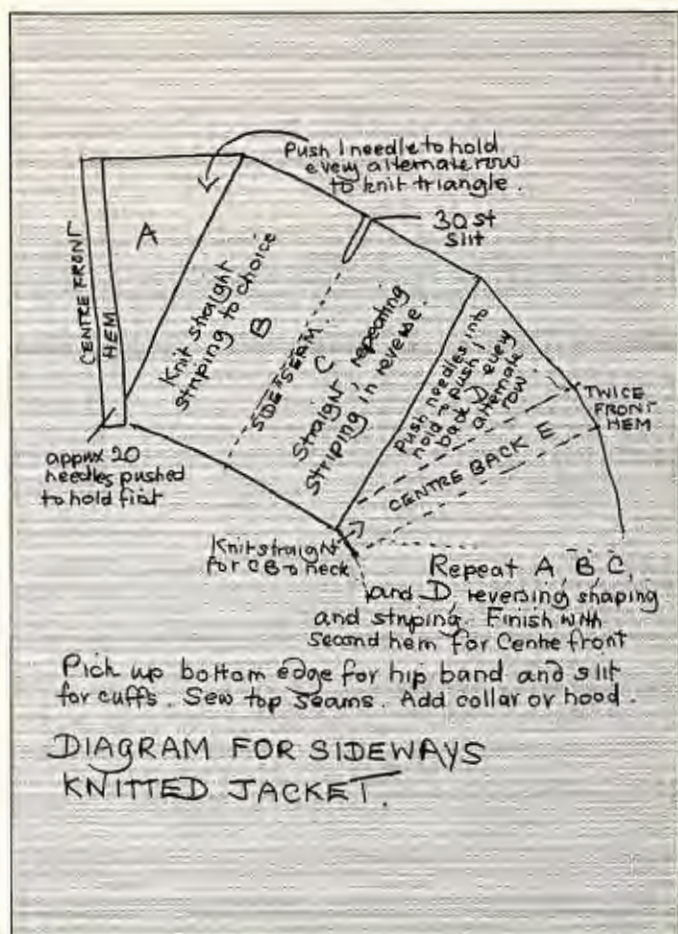
The uniform of last summer was a blazingly patterned anorak. Worn with bright T-shirt with enormous logo, pants or shorts with parti-coloured legs, multi-coloured trainers and the ubiquitous bright peaked cap it gave a tremendous gaiety to town and country and I felt that it must also be possible to translate this blaze and brilliance for the dark days of winter – great for spring too.

So – knit one. Nice and easy to knit, easy to wear with all sorts of clothes and becoming to all shapes and sizes. The beauty of the popular patterning is that you can achieve it on the simplest machine, without benefit of punchcard or mylar sheets, simply by making use of that wonderfully versatile holding position. I've done a diagram of the very simplest shape, which most knitters could work out for themselves; once you have your basic shape, the pattern possibilities are limitless. Just make sure that you make them big enough.

WARM IN WOOL

Before you begin patterning, think about yarn. At this time of year – and into spring as well – your jacket does need to be warm. The easiest to knit is a straightforward 4-ply wool – or even a double-knit for your "Chunky". For real outdoor warmth you could knit two layers exactly alike in different colours and sew them together neatly for a really reversible jacket, maybe discreet and quiet on one side and blazingly brilliant on the other. The secret is to use exactly the same yarn and tension for both sides so that they fit together easily. I've also made a very successful one by the cut and sew method from some pieces of bird's-eye jacquard left from another design, using bound edges and double ribbed hip band and cuffs to pull it into shape. Made in 2-ply wool this is warm enough for all but Arctic conditions.

For really Arctic weather, how about padding? First knit your two layers, which can be quite light, perhaps in 2-ply. Press the knitting and cut a layer of thin synthetic padding (also very light) to fit the pieces – or even two



layers for a really lavish jacket. The padding sticks to the knitting if you tack all the layers together and you should be able to bind the edges quite easily and to attach your ribbed hip band and cuffs. You can put a zip down the front, but I must confess that, although I can make a very neat finish with a zip in conventional woven fabrics, I never feel totally satisfied with zips in knitting, while even the most beautifully finished buttonholes don't always keep their pinstripe freshness in wear. I do prefer buttons and loops, toggles, frogging or those rather nice metal clasps seen on many Scandinavian knits. These haven't always been easy to find but I now know that I can buy small ones or big opulent ones from The Button Lady, 16 Hollyfield Road South, Sutton Coldfield, West Midlands B76 8NX. Her catalogue costs 75p and has illustrations of all her clasps and lots of interesting buttons too.

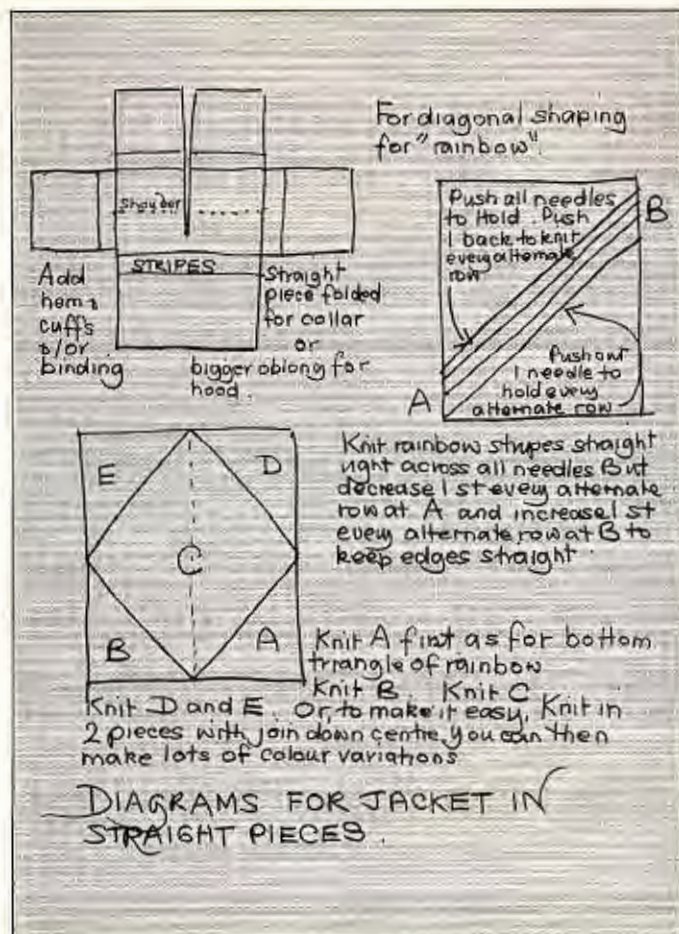
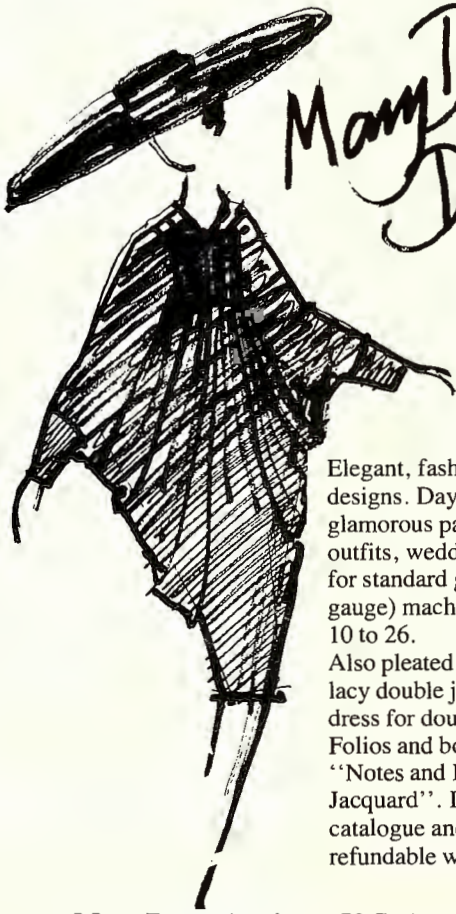
By all means make your jacket in a cheerful Fair Isle pattern or with an enormous electronic motif or a lively multi-coloured intarsia design on the back - an Iris Bishop bird or cat in wild unlikely colours would be tremendous fun - but do remember the "holding position" designs, which are extremely exciting and right for now - a rainbow stripe slashed diagonally across the whole garment, or large triangular or diamond patches of colour. You can make all kinds of interesting colour shapes and I've done diagrams of some of the most interesting and

easy ones. If you're using padding, how about quilting? Use simple stripes or squares, or outline your knitted pattern in simple running stitch; or you could use a really traditional "feather" or "fan" design.

I've developed the anorak type jacket using holding position for my own particular unclassic but favourite version which I love wearing. I've got a pattern for a striped one but I would very much like to make a really lavish padded and quilted version as well. As you can see in the diagram, this is very much the same as a sideways knitted skirt used upside down, with the hem forming the shoulder to wrist seams. This begins at the centre front with a hem, goes all the way round the body and ends with a second centre front hem - but made big enough to need a hip band to pull it in. This is a very versatile shape for the popular stripes or abstract patterning.

I did suggest wool as the easiest yarn to use but, if you can't wear wool, synthetic yarn with padding will still achieve winter warmth and synthetics come in a tremendous range of colours. If you don't fancy knitting two layers, you could replace one by ready-made quilting, lovely and light and very warm.

If you are an experienced and creative knitter, you can use all sorts of different stitch patterns for your garment, but simple plain knitting and patches of brilliant colour make a very effective and eye-catching jacket to greet 1992 with panache.

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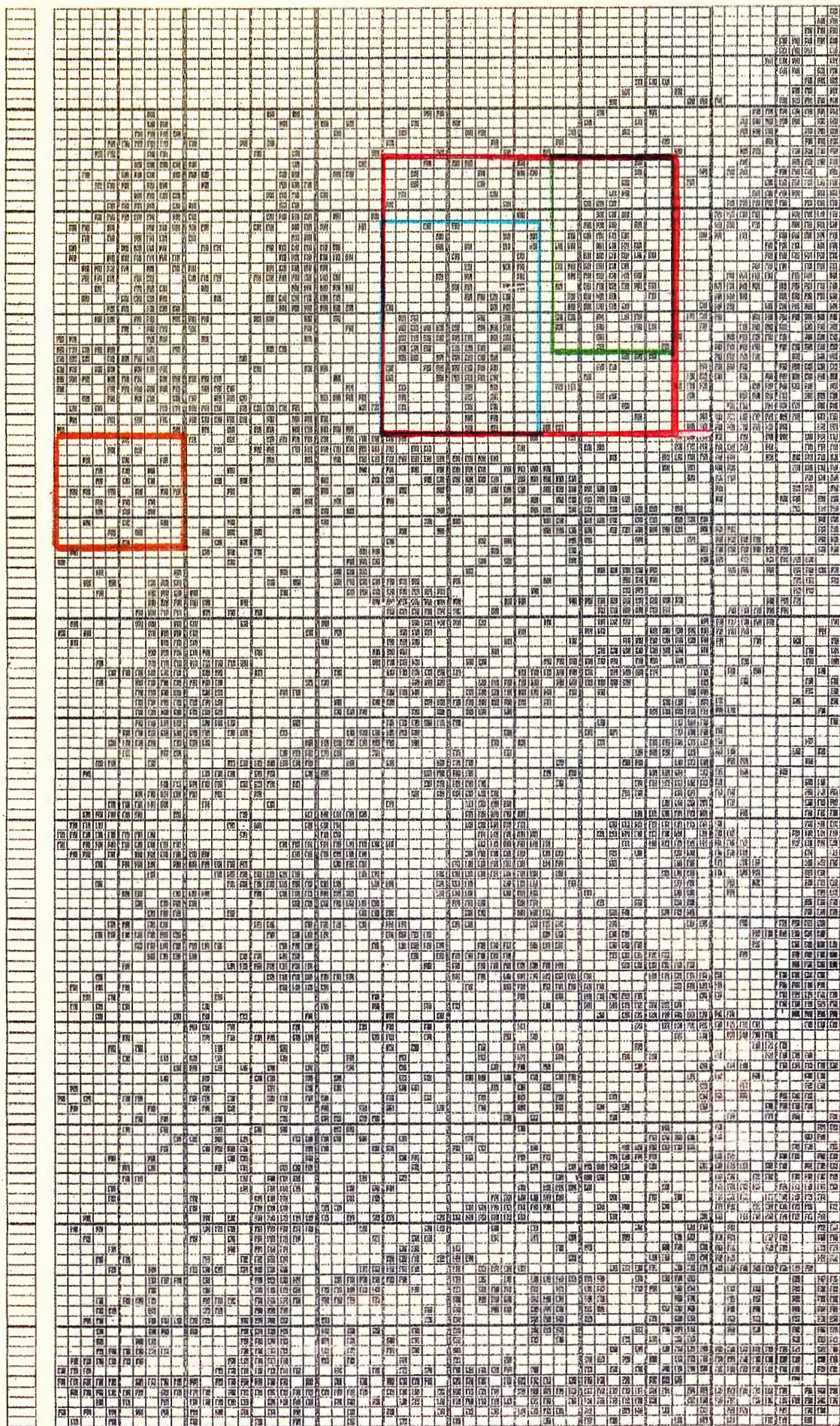
Alpine Snow Scene

Wendy Phillips

Although time consuming, designing this snow scene was great fun and adding little details like the frozen washing on the line beside the cottage made me want to put on a warmer sweater and turn up the central heating.

This large snow scene is easily achieved by knitting the 60 stitch design as it appears on the graph and then reversed as a mirror image. I have tried to enhance the Alpine flavour with the addition of a bold gold and red Fair Isle pattern; this is in fact the snowflake design knitted double the width and height. Whilst being an ideal picture to put on the front of a sweater, the less complicated reindeer and fir tree design might be more suitable for the sleeves. This design would also make an ideal repeat pattern to cover an entire garment. Finally the red sample showing reindeer, fir tree and snowflake motifs knitted in more traditional bands could have a number of uses; it could even be used for a warm woolly hat to complement the sweater and so make a colourful and co-ordinated winter outfit.





Parts of
design used
in isolation.

— Snowflake.
double height
& width for
bold gold and
red Fair Isle
pattern.

10sr x 11 rows

— reindeer
12sr x 21 rows

— fir tree
9sr x 19 rows

— reindeer
and fir tree
Knitted together
22 sr x 27 rows

N.B
Reverse pattern
each time 27 rows
completed to
get more
interesting
effect

(deer faces opposite
direction)

TEACH-IN

Last month I wrote about knitting a V-neckline and gave the pattern for a V-neck exercise piece. This month I'm writing about neckbands for a V-neck.

Ann Kite

I usually use a stocking stitch neckband for V-necks as I think it looks neater. As with a round neck, you can knit the neckband on to the garment, or knit the neckband first and then join it to the garment on the machine.

I estimate the number of stitches required for the neckband, as I find this gives the best result. The neckband is knitted in two halves which run from centre front to centre back,

so both shoulders of the garment or exercise piece should be joined. To estimate, fold the neckline in half and hold it to the machine, estimating from the centre front to centre back. Don't stretch the neckline.

For the "knitted on" neckband, pick up along the edge of the neck from centre front to centre back, with the right side of the garment or exercise piece facing you. Don't try to pick up every stitch,

just what feels comfortable and don't pick up right on the edge but slightly in, so that you get a double loop on each needle. Use the triple tool to pick up the stitches, this helps you to space them. Don't pick up the ladder which lies between the two halves at the point of the V. If you don't use all your estimated needles, or need a few extra, don't worry, it was only an estimate. If you're a long way out though, check your picking up. Have you stretched or bunched your knitting? If necessary, lift it off and have another go. After picking up, move all the needles to holding position to make the next row easier to knit (leave the carriage set to knit).

As you knit the neckband (which will be a double band) you will mitre the front edge by decreasing in the first half and increasing in the second half at the centre front. The number of rows you knit for either band depends on you. The number of rows given in the exercise pieces are just an example. You can vary them to get the effect you want. I also like to decrease the tension gradually in the first half and increase in the second half, to help the band sit flat.

So the pattern for the neckband reads:

ABBREVIATIONS: RC=Row Counter. MT=Main Tension. Dec=Decrease. Inc=Increase. St=Stitch.

- RC000. MT-1. Knit 1 row.
- RC001. MT-1. Knit 1 row.
- RC002. Dec 1 st at centre front. MT-1. Knit 2 rows.
- RC004. Dec 1 st at centre front. MT-2. Knit 2 rows.
- RC006. Dec 1 st at centre front. MT-2. Knit 2 rows.
- RC008. Dec 1 st at centre front. MT-2. Knit 2 rows.
- RC010. MT+1. Knit 1 row.
- RC011. MT-2. Knit 1 row.
- RC012. Inc 1 st at centre front. MT-2. Knit 2 rows.
- RC014. Inc 1 st at centre front. MT-2. Knit 2 rows.
- RC016. Inc 1 st at centre front. MT-2. Knit 2 rows.
- RC018. Inc 1 st at centre front. MT-1. Knit 2 rows.
- RC020. Inc 1 st at centre front. MT-1. Knit 1 row.
- RC021. MT. Knit 1 row.
- RC022. MT. Knit 8 rows of waste yarn and strip off.

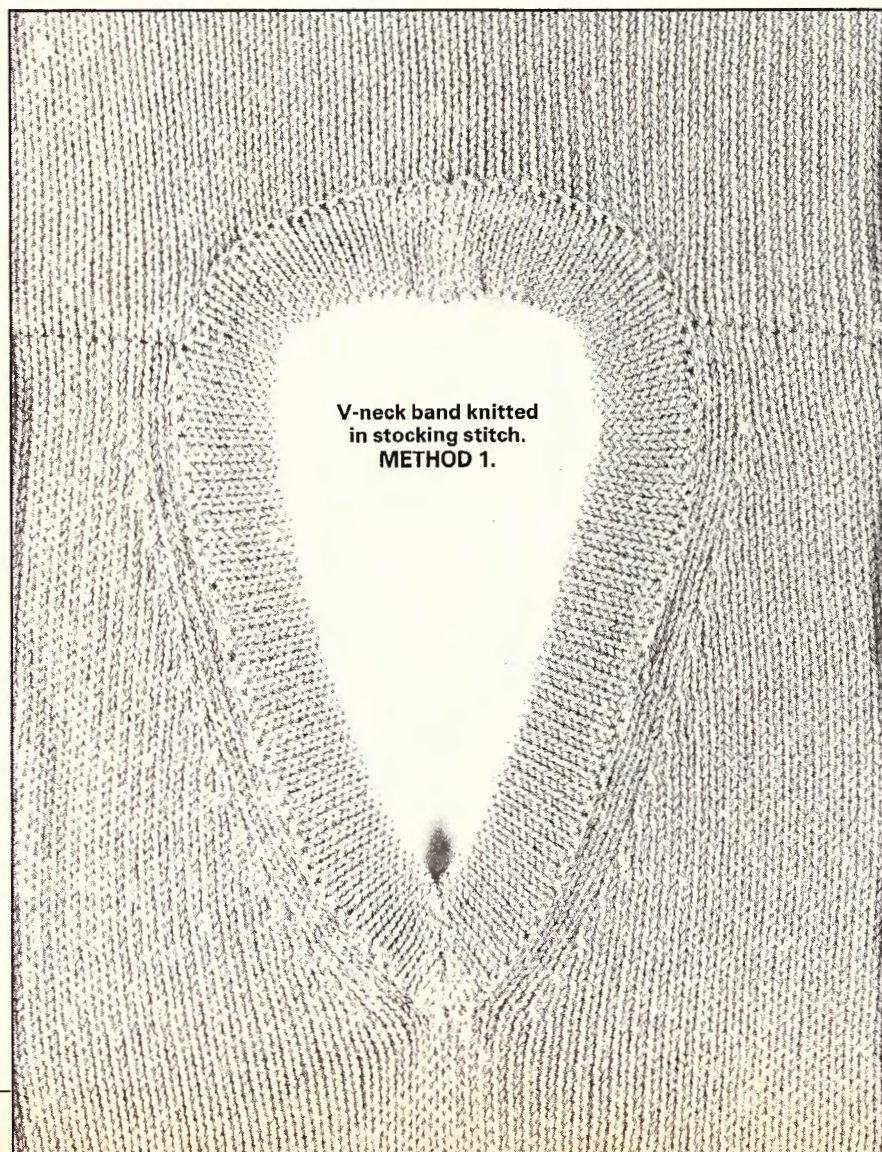
Knit the second half in exactly the same way, using exactly the same number of stitches. Then fold the neckband into position and steam or press it. Finally, open the neckband and press the last row knitted in main yarn (and the waste yarn). If you press correctly, it will make backstitching the neckband into position much easier. Pressed correctly, when you unravel the waste yarn, the stitches of the last row knitted in the main yarn will sit flat and open ready for backstitching. If you don't press them, they will twist and turn and be generally impossible to sew! I even press the last row (and the waste yarn) if the yarn is acrylic. However, if the yarn is acrylic, you must be careful not to press any more of the neckband or the garment.

Before unravelling the waste yarn, seam the centre front and centre back using mattress stitch (see November '91 Teach-in). You can't do a true mattress stitch at the mitred end as, because it's mitred the rows of stitches are at an angle to each other, not parallel. However, you can do a sort of modified mattress stitch moving across the stitches, rather than in a straight line down the centre of them. Finally, pin the neckband into position, through the centre of the main yarn, not at the edge of the band.

Unravel the waste yarn down to the last two rows, then unravel the last two rows a few stitches at a time and backstitch the neckband into position.

There is an extra row in the second half of this neckband, so the backstitching should easily come over the picked up edge, concealing it totally.

If you don't like backstitching,



V-neck band knitted in stocking stitch.
METHOD 1.

the second neckband will appeal to you. This neckband is knitted in almost exactly the same way, except that you start on waste yarn. Estimate the needles required in the same way as for the first band. Cast on and knit eight rows with waste yarn, followed by one row using the nylon cord. Then set the row counter to 000 and knit as for the first band to row counter 020.

RC020. Inc 1 st at centre front.

MT. Knit 1 row.

RC021. Pick up sts from first row knitted in main yarn and place on needles (just like a hem). Move needles to holding position. Leave carriage set to knit. Knit 1 row at MT. Remove nylon cord and waste yarn.

With the wrong side of the neckline facing you, pick up stitches along one side of the neck from centre front to centre back. Move needles to holding position. Leave carriage set to knit. Knit 1 row at MT. Cast off.

Because this is a V-neck which (unlike a round neck) doesn't have to stretch over the head, you can cast off. You don't have to bind off as you do with a round neck. However, when casting off, do make sure (by hooking up the first stitch cast off on to the first empty needle - see May '91 Teach-in) that the cast off edge is the correct length.

V-neck band knitted
in stocking stitch.
METHOD 2.

24►

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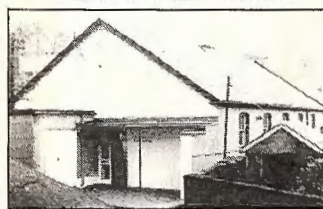
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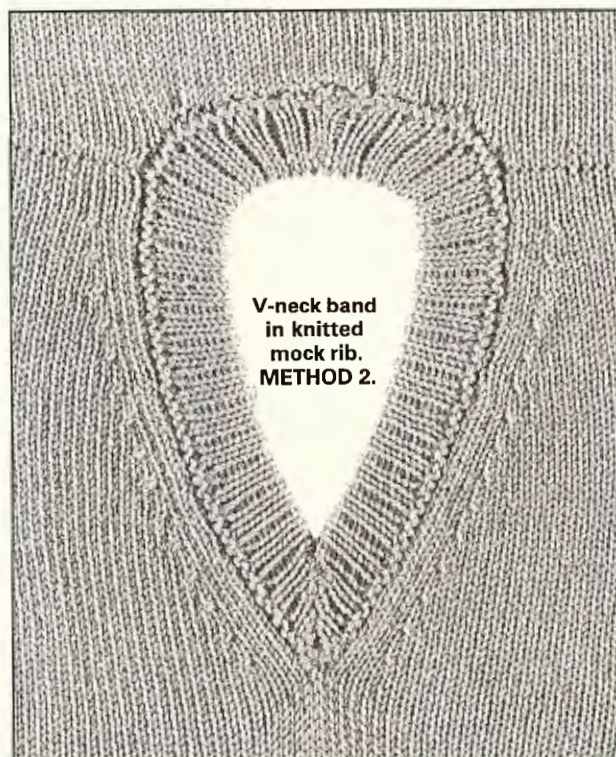
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TEACH-IN *continued*



V-neck band
in knitted
mock rib.
METHOD 2.

Finally, mattress stitch the centre front and centre back seams and steam or press. This band must of course have exactly the same number of rows before and after the fold row.

I am often asked how to prevent V-necks gaping. There are four points to watch:

- 1) As I said last month, when knitting the neck don't start your neck shapings on the first row of the neckline.
- 2) Then, when knitting the neckbands, don't use too many stitches; that is, you don't need a neckband stitch for every stitch down the side of the neck.
- 3) When picking up for the neckband, don't pick up the ladder at the point of the V.
- 4) Graduate the tension when knitting the band.

These two neckbands have been knitted in stocking stitch, because I prefer to knit a V-neckband in stocking stitch. You may feel that this has limited uses, as you are used to knitting the same rib for the neckband as for the welt. However, if you look at commercial garments, you will find that neckbands (and buttonhole bands) are knitted in what looks like stocking stitch, even if the welts are in rib. I feel this is acceptable, but you may disagree with me. If you do want to knit a neckband in rib, I suggest using the second method. Graduate the tensions as you would for a stocking stitch band,

though overall the tensions will probably be tighter. Knit the first row in main yarn at main tension, to make turning up the band easier, but then go down to main tension - 2 followed by main tension - 3 or even main tension - 3, followed by main tension - 4. Use the tensions that give you the result you want.

If you have been following this series of articles, which started in March 1991, you have now covered all the techniques you need to know in order to knit a round- or V-neck sweater in stocking stitch. In fact, although in planning these articles I have concentrated on these garments, you have probably covered all the techniques needed for most garments knitted in stocking stitch. After all, shaping (whatever the garment) can only be achieved by increasing, decreasing and/or holding position. Once you've learnt how to knit a neckband using the second method, you've also learnt how to knit a welt to be added after the main parts of the garment are complete.

Knitters often feel that they can't tackle anything but the basic styles. I am saying that if it's in stocking stitch, whatever the garment or style, you're almost ready to have a go.

I say almost, because we still have to have a look at tension swatches. Next month I'll be writing about this very important topic.

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3 FAIR ISLE LEAF DESIGN SWEATER

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard machines with or without a ribber.

MATERIALS

Yeoman Sport.

1 [1, 1] x 500g cone in Black (MC).

1 [1, 1] x 500g cone in Willow (A).

Yeoman Starlight.

2 [2, 2] x 40g spools in Gold (B).

GARMENT WEIGHT

Finished garment in second size weighs 510g.

The fibre content of Sport is 100% Wool; Starlight is 55% Viscose, 35% Polyester, 10% Nylon. For further information about these yarns, please write to Yeoman Yarns, 31 High Street, Kibworth, Leicester LE8 0HS.

YARN THICKNESS

These yarns are medium weight and knit as four ply.

MEASUREMENTS

To fit bust 82-87 [92-97, 102-107] cm, 32-34 [36-38, 40-42] in.

Actual size 93 [108, 124] cm, 36¾ [42½, 48¾] in.

Length to shoulder 63 [65, 68] cm, 24¾ [25½, 26¾] in.

Sleeve seam 42 [43.5, 43.5] cm, 16½ [17¼, 17¼] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given it applies to all sizes.

TENSION

31 stitches and 36 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dia. setting approximately 7).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment.

Punch card, as shown, before starting to knit.

Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern.

FAIR ISLE PATTERN

K 2 rows MC/B, 2 rows A/B, 2 rows A only (st st), 6 rows A/MC, 2 rows A only (st st), 4 rows A/B, 2 rows A only (st st), 16 rows A/MC, 2 rows A only (st st), 2 rows A/B, 2 rows MC/B, 2 rows MC only (st st), 6 rows MC/A, 2 rows MC only (st st), 4 rows MC/B, 2 rows MC only (st st), 18 rows MC/A and 2 rows MC only (st st). These 78 rows form pattern.

BACK

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push 73 [85, 97] Ns at left and right of centre 0 to WP. 146 [170, 194] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1x1 rib. Using MC, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-6/MT-6, K 30 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 73 [85, 97] Ns at left and right of centre 0 to WP. 146 [170, 194] Ns. * Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-3 and MC, K 59 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed *.

ALL MACHINES

Insert punchcard and lock on first row. Take carriage across twice without knitting. Set RC at 000. Using MT, release card and cont in Fair Isle patt **. K 200 [208, 218] rows.

SHAPE NECK

Note patt row on card. Using a length of appropriate colour, cast off centre 30 [34, 36] sts. Using nylon cord, K 58 [68, 79] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 6 sts at beg of next and foll alt row. 46 [56, 67] sts. K 2 rows. Cast off. With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side, reversing shapings.

FRONT

Work as for back to **. K 178 [186, 196] rows.

SHAPE NECK

Note patt row on card. Using a length of appropriate colour, cast off centre 16 [20, 22] sts. Using nylon cord, K 65 [75, 86] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 3 sts at beg of next and foll 3 alt rows, K 1 row. Dec 1 st at beg of next and every foll alt row until 46 [56, 67] sts rem. K 6 rows. Cast off. With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in

Fair Isle patt. Finish to correspond with first side, reversing shapings.

SLEEVES

Insert punchcard and lock on first row. Push 42 [44, 46] Ns at left and right of centre 0 to WP. 84 [88, 92] Ns. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MC, K 1 row. Release card and cont in Fair Isle patt. Shape sides by inc 1 st at each end of next and every foll 4th row until there are 144 [150, 156] sts. K 12 [14, 10] rows. RC shows 130 [136, 136] and work measures 36 [37.5, 37.5] cm, 14¼ [14¾, 14¾] in. Cast off.

CUFFS

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MC, cast on 60 [64, 68] sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-6/MT-6, K 30 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 62 [65, 68] Ns to WP. Work as for back from * to *.

ALL MACHINES

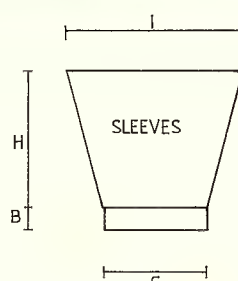
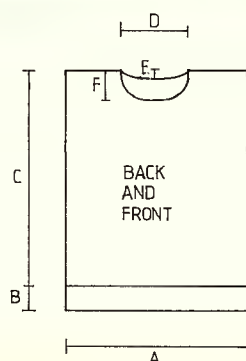
With P side facing, replace 84 [88, 92] sts from lower edge of sleeve on to Ns, gathering evenly. Using MT+3, K 1 row. Cast off.

NECKBAND

Join right shoulder seam.

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MC, cast on 150 [158, 162] sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-6/MT-6, K 30 rows. Transfer sts for st st. K 1 row.



A = 47 [54.5, 62.5] CM

B = 6 CM

C = 57 [59, 62] CM

D = 17.5 [18.5, 19.5] CM

E = 1.5 CM

F = 7.5 CM

G = 27 [28, 29.5] CM

H = 36 [37.5, 37.5] CM

I = 46 [48, 50] CM



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MACHINES WITHOUT RIBBER
Push 149 [158, 161] Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MC, K 8 rows. Using MT-3, K 15 rows. Using MT-2, K 8 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed. Inc 1 [0, 1] st. 150 [158, 162] sts. K 1 row.

ALL MACHINES

With P side facing, pick up 60 [64, 66] sts around back neck and 90 [94, 96] sts around front neck and place on to Ns. Using MT+3, K 1

row. Cast off.

PRESSING

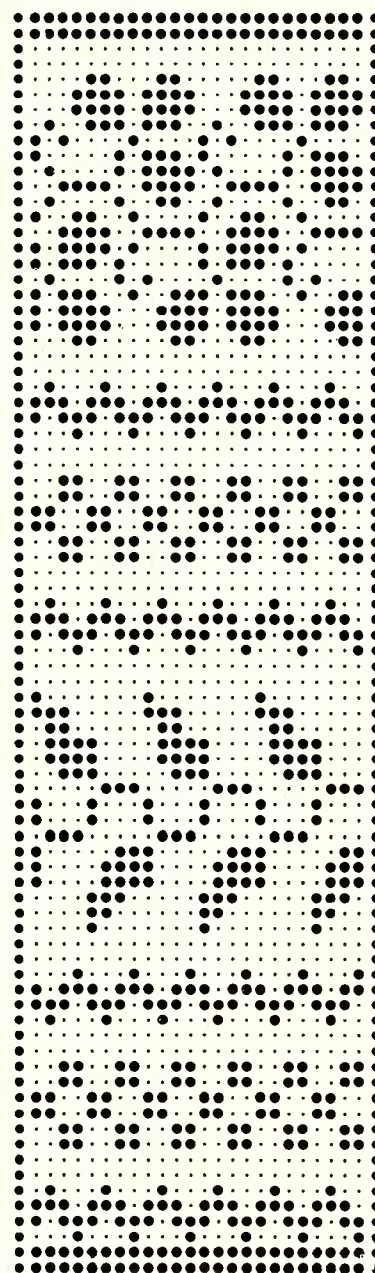
With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join left shoulder and neckband seam. Set in sleeves matching centre to shoulder seams. Join side and sleeve seams.

MACHINES WITH RIBBER

Fold neckband in half to inside and catch down.



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So what is being provided? It seems a good idea to give you the details of the Singer correspondence course and you will see just how much you could learn.

There are ten lessons in the course and each requires a number of samples to be knitted from instructions and returned for assessment. The samples will be marked and graded and advice offered if required. Incorrect samples will be returned with instructions for re-knitting and when all the samples for the lesson have been completed and graded they are returned with the next lesson.

Help and advice is on hand until the knitting is satisfactory and the course can be completed at a pace that suits the knitter. The ten lessons in Course 1 are outlined as follows:

Methods of casting on hems and welts

LESSON ONE

1x1 rib; 2x1 rib; 2x2 rib; full needle rib; scallop rib. Single bed open cast on; single bed closed e-wrap cast on. Plain hem; picot hem; lace hem including use of transfer carriage. Latch tool cast on.

Increasing and decreasing

LESSON TWO

Simple increase; simple decrease; simple fully fashioned increase and decrease. Two stitch

decorative decrease; three stitch simple decrease; lace decrease. Use of waste yarn for decreasing or casting off. Increasing and decreasing in full needle rib.

Casting off methods, grafting and sewing up

LESSON THREE

Mattress stitch; hand and machine grafting; backstitch; cast off round needles; figure eight graft; latch tool grafting; front bed cast off.

Needle return levers (use of holding position)

LESSON FOUR

Basic holding position sample incorporating knitting back in; intarsia using holding position; round neckline; neckband for holding neckline sample; dart (as used for sideways knitted skirts); holding position in rib.

Ribber variation

LESSON FIVE

Full Fishermen's rib; half/English rib; increasing and decreasing on both types; racked ribs; wide rib; pleats; drop stitch pattern; textured ribber stitch.

V neck finishings and buttonholes

LESSON SIX

V neck sample with 1x1 rib band crossed over; 1x1 rib band with fold back at V; stocking stitch mitred band. Simple buttonhole in rib; multi-stitch buttonhole in rib; vertical buttonhole; horizontal buttonhole. Round neck sample with double rib neckband; round neck sample with stocking stitch band; round neck sample with rolled neckband.

Cables and trims

LESSON SEVEN

Cable trim; simple trim; cable welt; simple 2x2 cable; horseshoe cable (in and out); lace cable; knitted cord; ruffle trim; sweetheart trim.

Pockets

LESSON EIGHT

Simple bag pocket; ladder pocket; kangaroo pocket; pocket with flap; slant pocket.

Garment samples

LESSON NINE

Tension squares (making and measuring); circular sock; sideways knitted hat.

Garment samples

LESSON TEN

Raglan sweater with placket and collar.



These course details show it has pretty comprehensive instruction in making sure that you learn to do as much as your machine is capable of. Singer owners can obtain a copy with enrolment form from: Training Department, SDL Ltd, 91 Coleman Road, Leicester LE5 4LE. Telephone 0533 769471.

Should you own a different make of machine and feel that a correspondence course would overcome problems or extend your scope, write to the manufacturers to ask if they provide or recommend a course for your machine.



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4



CARDIGAN

BACK

With ribber in position and carriage at right, set machine for 1x1 rib. Push 77 [81, 85, 89, 93, 97] Ns at left and right of centre 0 to WP. 154 [162, 170, 178, 186, 194] Ns. * Push corresponding Ns on ribber to WP. Arrange NS for 1x1 rib. Using C, cast on and insert comb. Counting Ns on main bed only, push the centre N and every foll 3rd N at left and right of centre N to HP. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-7/MT-7, K 3 rows. Push Ns from HP to UWP **. Using MC, K 27 rows. Transfer sts for st st ***. Insert punchcard and lock on first row. Set RC at 000. Using MT, K 2 rows. Release card and cont in slip st patt *. K 228 [228, 236, 236, 244, 244] rows.

SHAPE NECK

Note patt row on card. Using a length of MC, cast off centre 30 [30, 32, 32, 36, 36] sts. Using nylon cord, K 62 [66, 69, 73, 75, 79] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 5 sts at beg of next and foll alt row. K 4 rows. Cast off rem 52 [56, 59, 63, 65, 69] sts. With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in slip st patt. Finish to correspond with first side reversing shapings.

RIGHT FRONT

With ribber in position and carriage at right, set machine for 1x1 rib. Push 41 [41, 41, 49, 49, 49] Ns at left and 37 [41, 45, 41, 45, 49] Ns at right of centre 0 to WP. 78 [82, 86, 90, 94, 98] Ns. Work as for back from * to *. *** K 205 [205, 213, 213, 221, 221] rows. RC shows 207 [207, 215, 215, 223, 223]. K 1 row extra for left front only.

SHAPE NECK

Cast off 11 [11, 12, 12, 14, 14] sts at beg of next row, K 1 row. Cast off 3 sts at beg of next and foll 2 alt rows, K 1 row. Dec 1 st at beg of next and every foll alt row until 52 [56, 59, 63, 65, 69] sts rem. K 12 rows. Cast off ***.

LEFT FRONT

With ribber in position and carriage at right, set machine for 1x1 rib. Push 37 [41, 45, 41, 45, 49] Ns at left and 41 [41, 41, 49, 49, 49] Ns at right of centre 0 to WP. 78 [82, 86, 90, 94, 98] Ns.

4 MOHAIR CARDIGAN AND SLEEVELESS TOP

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard machines with a ribber.

MATERIALS

Yeoman Jacky.
1 [1, 1, 1, 1, 1] x 500g cone in Steel (MC).
Yeoman Grigna Lamé.
1 [1, 1, 1, 1, 1] x 400g cone in Gemini (C).
Yeoman Supersheen.
1 [1, 1, 1, 1, 1] x 500g cone in Silver (C).
10 [10, 11, 11, 12, 12] small buttons.

Crochet hook.

GARMENT WEIGHT

Finished garments in second size weigh: Cardigan, 405g; Top 215g.

The fibre content of Jacky is 50% Mohair, 50% Acrylic. Grigna Lamé is 65% Viscose, 35% Acrylic. Supersheen is 100% Bright Acrylic. For further information about these yarns, please write to Yeoman Yarns, 31 High Street, Kibworth, Leicestershire LE8 0HS.

YARN THICKNESS

These yarns are medium weight and knit as four ply.

MEASUREMENTS

To fit bust 87 [92, 97, 102, 107, 112] cm, 34 [36, 38, 40, 42, 44] in
CARDIGAN

Actual size 109 [114, 120, 126, 131, 137] cm, 43 [45, 47 1/4, 49 3/4, 51 1/2, 54] in.

Length to shoulder 64.5 [64.5, 66.5, 66.5, 68, 68] cm, 25 1/2 [25 1/2, 26 1/4, 26 1/4, 26 3/4, 26 3/4] in.

Sleeve seam 42.5 [42.5, 44.5, 44.5, 46.5, 46.5] cm, 16 3/4 [16 3/4, 17 1/2, 17 1/2, 18 1/4, 18 1/4] in.

SLEEVELESS TOP

Actual size 95 [100, 106, 112, 116, 122] cm, 37 1/2 [39 1/2, 41 1/4, 44, 45 3/4, 48] in.

Length to shoulder 50.5 [51.5, 53.5, 54.5, 56.5, 57.5] cm, 20 [20 1/4, 21, 21 1/2, 22 1/4, 22 3/4] in.

Instructions are written for the smallest size; larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

28 stitches and 41 rows to 10 cm, 4 in measured over slip stitch pattern (tension dial setting approximately 8).

31 stitches and 43 rows to 10 cm, 4 in measured over stocking stitch using C on MT-2 (tension dial setting approximately 6).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of cardigan and purl side of knitting as right side of top.

Punch card, as shown, before starting to knit.

For colour C of cardigan, use one strand of Grigna Lamé and one strand of Supersheen together in the same yarn guide. For the sleeveless top, use one strand of Grigna Lamé and one strand of Supersheen together but pass through separate yarn guides.

SLIP STITCH PATTERN

K 2 rows C, 10 rows MC, 2 rows C, 10 rows MC. These 24 rows form pattern.

Work as for back from * to *.
Work as for right front from *** to *** reversing shapings by noting alteration in number of rows worked.

SLEEVES

Push 41 [41, 44, 44, 47, 47] Ns at left and right of centre 0 to WP. 82 [82, 88, 88, 94, 94] Ns. Using MT

and WY, cast on and K a few rows ending with carriage at right. Insert punchcard and lock on first row. Set RC at 000. Using MC, K 2 rows. Release card and cont in slip st patt. Shape sides by inc 1 st at each end of next and every foll 5th row until there are 140 [140, 146, 146, 152, 152] sts. K 5 [5, 13, 13, 21, 21] rows. RC shows 148 [148, 156, 156, 164, 164] and work measures 36 [36, 38, 38, 40, 40] cm, 14 1/4 [14 1/4, 15, 15, 15 3/4, 15 3/4] in. Cast off.

CUFFS

With ribber in position and carriage at right, set machine for 1x1 rib. Push 35 [35, 37, 37, 39, 39] Ns at left and right of centre 0 to WP. 70 [70, 74, 74, 78, 78] Ns. Work as for back from * to ***. With P side facing, replace 82 [82, 88, 88, 94, 94] sts from lower edge of sleeve on to Ns, gathering evenly. Using MT+2, K 1 row. Cast off.

NECKBAND

Join shoulder seams. With ribber in position and carriage at right, set machine for 1x1 rib. Push 77 [77, 79, 79, 83, 83] Ns at left and right of centre 0 to WP. 154 [154, 158, 158, 166, 166] Ns. Work as for back from * to **. Using MC, K 10 rows. Transfer sts for st st. With P side facing, pick up 43 [43, 44, 44, 46, 46] sts up left front neck, 68 [68, 70, 70, 74, 74] sts around back neck and 43 [43, 44, 44, 46, 46] sts down right front neck and place on to Ns. Using MT+2, K 1 row. Cast off.

BUTTONHOLE BAND

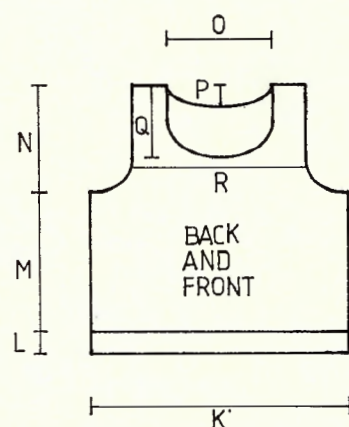
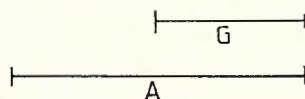
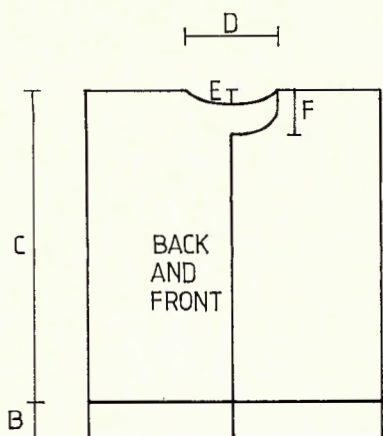
With ribber in position and carriage at right, set machine for 1x1 rib. Push 91 [91, 95, 95, 99, 99] Ns at left and right of centre 0 to WP. 182 [182, 190, 190, 198, 198] Ns. Work as for back from * to **. Using MC, K 4 rows. Counting from right edge, make eyelet buttonholes by transferring the 6th and every foll 19th [19th, 18th, 18th, 17th, 17th] st on to adjacent N. Leave empty Ns in WP. K 6 rows. Transfer sts for st st. With P side facing, pick up 182 [182, 190, 190, 198, 198] sts along front edge and place on to Ns. Using MT+2, K 1 row. Cast off.

BUTTON BAND

Work as for buttonhole band omitting buttonholes.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.



A = 55 [57.5, 60.5, 63.5, 66, 69] CM

B = 6.5 CM

C = 58 [58, 60, 60, 61.5, 61.5] CM

D = 17.5 [17.5, 18.5, 18.5, 20, 20] CM

E = 2 CM

F = 7.5 CM

G = 27.75 [29, 30.5, 32, 33.25, 34.75] CM

H = 29 [29, 31, 31, 33.5, 33.5] CM

I = 36 [36, 38, 38, 40, 40] CM

J = 50 [50, 52, 52, 54, 54] CM

K = 48 [50.5, 53.5, 56.5, 58.5, 61.5] CM

L = 3.5 CM

M = 27 [28, 28, 29, 29, 30] CM

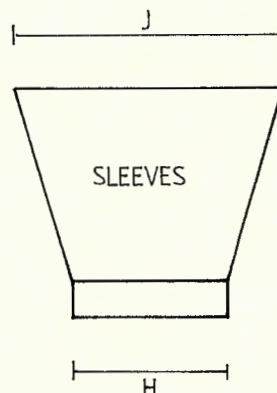
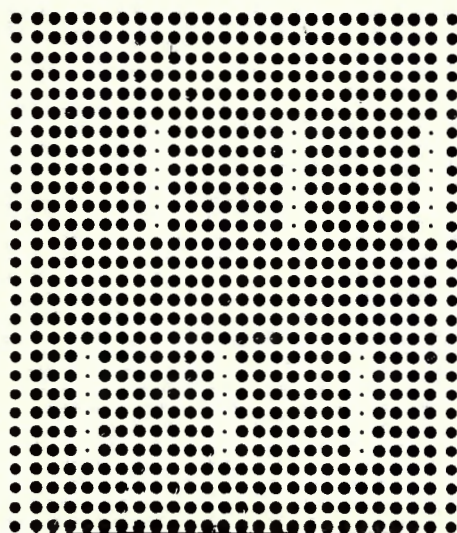
N = 20 [20, 22, 22, 24, 24] CM

O = 20 [20, 21, 21, 22, 22] CM

P = 4 CM

Q = 14 CM

R = 32 [32.5, 34.5, 36, 38, 38.5] CM



MAKING UP

Set in sleeves matching centre to shoulder seams. Join side and sleeve seams. Using a crochet hook and C, work a row of double crochet along top and bottom edges of front bands. Sew on buttons. Lightly brush mohair on the right side.

SLEEVELESS TOP

BACK

With ribber in position and carriage at right, set machine for 1x1 rib. Using C, cast on 150 [158, 166, 176, 182, 192] sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-7/MT-7, K 17 rows. Transfer sts for st st. Set RC at 000. Using MT-2, K 117 [121, 121, 125, 125, 129] rows. Work measures 30.5 [31.5, 31.5, 32.5, 32.5, 33.5] cm, 12 [12½, 12½, 12¾, 12¾, 13¼] in.

SHAPE ARMHOLES

Cast off 10 [10, 11, 11, 11, 12] sts at beg of next 2 rows and 3 [4, 4, 5, 5, 6] sts at beg of next 6 rows. Dec 1 st at each end of next and every foll alt row until 100 [102, 108, 112, 118, 120] sts rem *. K 49 [49, 57, 57, 67, 67] rows.

SHAPE NECK

Using a length of C cast off centre 40 [40, 44, 44, 46, 46] sts. Push 30 [31, 32, 34, 36, 37] Ns at left to HP and cont on rem sts for first side. K 1 row. Cast off 3 sts at beg of next and foll alt row, K 1 row. Dec 1 st at beg of next and every foll alt row until 19 [20, 21, 23, 25, 26] sts rem. K 4 rows. Cast off. With carriage at left, push rem Ns from HP to UWP. Finish to correspond with first side reversing shapings.

FRONT

Work as for back to *. K 7 [7, 15, 15, 25, 25] rows.

SHAPE NECK

Using a length of C, cast off centre 20 [20, 24, 24, 26, 26] sts. Push 40 [41, 42, 44, 46, 47] Ns at left to HP and cont on rem sts for first side. K 1 row. Cast off 3 sts at beg of next and foll 2 alt rows, K 1 row. Dec 1 st at beg of next and every foll alt row until 19 [20, 21, 23, 25, 26] sts rem. K 30 rows. Cast off. With carriage at left, push rem Ns from HP to UWP. Finish to correspond with first side reversing shapings.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join shoulder and side seams. With right side facing, using a crochet hook and 4 strands of Supersheen tog, work a row of double crochet around neck and armhole edges.





STITCH PATTERNS

Tuck stitch – Part 1

Continuing her series about stitch patterns, this month Diane explains how to knit and use tuck stitch.

Diane Bennett

Tuck is an interesting stitch pattern which produces a textured fabric. The stitch pattern is formed by needles which do not knit but collect a loop or tuck of yarn. This not only forms raised areas within the knitted fabric, but also makes the fabric thicker than stocking stitch.

When knitting tuck stitch, needles are selected to B or D position as for any stitch pattern. The needles which are selected forward to D position come forward; the yarn is laid over the needle head and knitted through the stitch, forming a knit stitch. The needles which are selected to B position move forward a short distance to collect a loop of yarn, but this is held in the needle head and not knitted, forming a tuck. Thus, when knitting tuck stitch, selected needles (D position) will knit and unselected needles (B position) will tuck.

When knitting tuck stitch with a punchcard, needles which tuck remain unpunched, while those which knit are punched. For electronic machines, designs can be marked out in the same way, but it is quicker to mark the needles which are to tuck and use Switch No. 6 to reverse the needle selection. This method can also be used for push-button machines. Press the button(s) for the tucking needles and use the reverse switch to select all other needles.

The number of stitches and rows which can be tucked is limited. Fig. 1 shows the tuck fabric which is knitted using Card 1 double length (Stitchworld design 30). Every alternate needle tucks when knitting this design; this is the maximum because it is not possible to tuck two successive needles widthways.

The number of rows for which it is possible to tuck depends on the thickness of the yarn. When

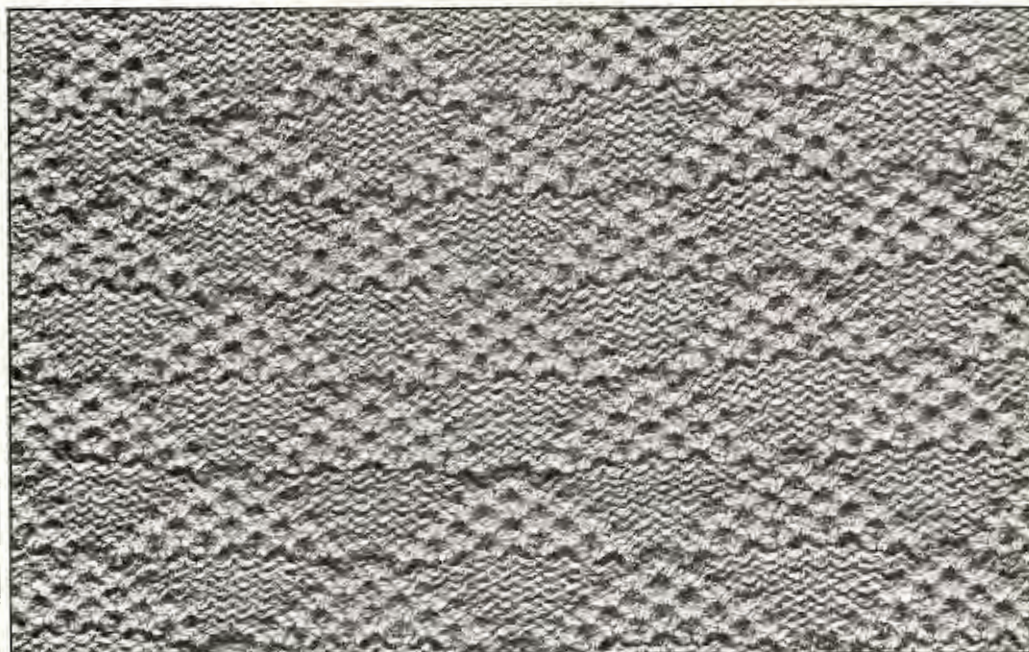
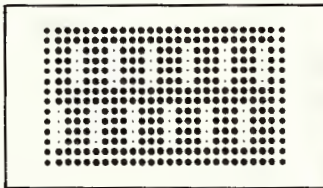


Figure 2



knitting with a 4-ply (T6 to 7), only two or three rows can be tucked on the same needle; with a fine yarn (T2 to 3), it is possible to tuck six to eight rows, while with a double knit yarn (T9 to 10) it may only be possible to tuck for one row. This is because of the size of the needle head. If the same needle has been tucked for three rows, it must hold three tucks and the original stitch, a total of four loops of yarn and this is only possible with a yarn of medium weight.

Although the amount of tucking which is possible is limited, tuck is

Figure 3

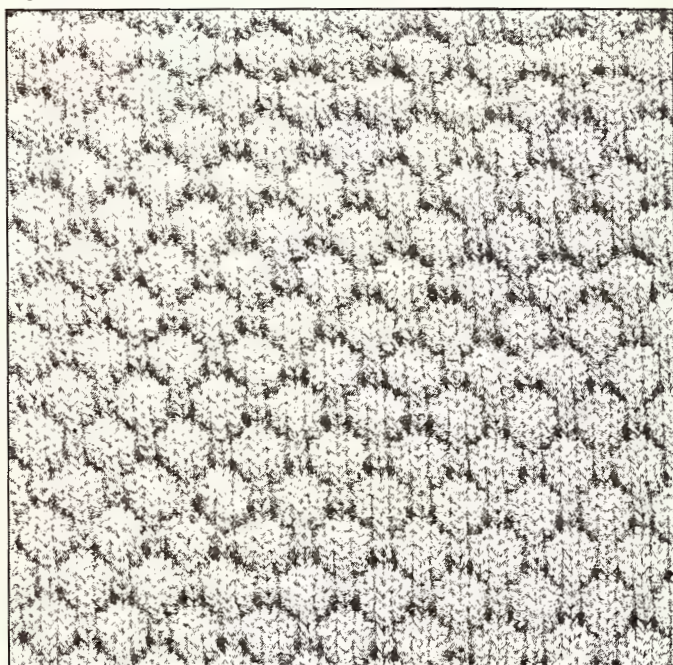
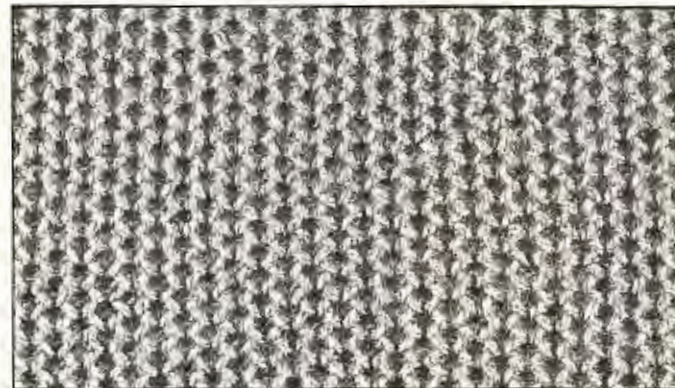


Figure 1



a very useful stitch for knitting fabrics which are warm in wear. For example, tuck stitch knitted with a 4-ply yarn and card 1 double length (Fig. 1) is one of the thickest fabrics which it is possible to knit on a standard gauge machine. The depth of the

texture in the knitting also traps air which makes it very warm when the garment is worn.

Tuck stitch is also very useful for giving body to fine yarns. A single strand of 2/30s acrylic knitted at tension 0 to 1 on a standard gauge machine

produces a stocking stitch fabric which has no body and is unsuitable for knitting a garment. However, knit the same yarn with a close tuck stitch and the fabric produced is much firmer and flatter, ideal for example for a lightweight stole or scarf.

It is also possible to knit tuck stitch at a wider range of tensions than is suitable for stocking stitch. The samples for this article were knitted with Duomagic at tension 5, but for a firm fabric, for example for a jacket, tension 4 could be used. Increasing the tension to 6 or even higher knits a lighter, softer fabric which could be used for a dolman jumper.

Before starting to knit a garment in tuck stitch, knit two or three samples at different tensions so that a fabric with the right "feel" can be used. A wide range of different types of yarn can be used for a variety of effects. Fine mohair, such as Yeoman's Elsa, produces a light fabric with gossamer qualities, while yarns with a strong twist like Bramwell Artistic and Celebration can be pressed, giving a firm, almost flat fabric with an interesting surface design.

Take care when choosing colours for tuck stitch garments. The depth and texture of the stitch is shown much more clearly with a light coloured yarn than with a dark yarn. This can be a problem when knitting men's garments, for which tuck stitch is particularly suitable. If possible, choose a mid tone rather than a very dark tone, for example a mid blue rather than navy, grey instead of black, or mink to replace dark brown.

Owners of punchcard and electronic machines have a range of designs for knitting tuck stitch. Look in the instruction book and find the cards/designs which are suitable for tuck. Although there are many different types of design, the most common is the type used for Fig.2. Looking at the card/design you can see that it has more punched than unpunched holes - tuck cards are always very hard to punch out because at least half the card must be punched and usually considerably more than this.

Each row of the punchcard is repeated twice. While knitting the design, this means that each needle which remains unselected collects two loops of yarn before the pattern changes and a different set of needles collects the tucking loops. This produces a fabric containing tucks which are fairly bold and easy to see, but which are not difficult to knit.

To see the advantages of two-row tucks, experiment with Card 1, knitting about 40 rows with the card rotating every row and about 40 rows double length so that the card rotates every other row. The stitch pattern is much bolder in the fabric with the

two rows of tucking than with the single row tucks.

Tuck stitch fabrics are usually used with the purl side as the right side. This is because the stitch pattern often shows clearly only on this side of the knitting - the fabric shown in Fig.2, for example, has very little of the stitch pattern showing on the plain side of the fabric. However, there are a few designs which have an attractive texture on the plain side. Fig. 3 is knitted from this design:

This produces a "bubble" effect on the plain side of the fabric. This design tucks for four rows on the same needles and is therefore only suitable for fairly fine yarns such as Duomagic. After the four tuck rows, notice that every needle is marked for two rows. This means that all needles are selected and therefore knit for two rows. It is these two plain rows in the design which help to produce the bubble texture.

Experimenting with a variety of yarn, designs and tensions for tuck fabrics is an interesting exercise and it is possible to achieve some lovely effects. However, there is one big problem about using these fabrics for knitting garments - TENSION.

When knitting tuck stitch, the looping of the yarn over the needles to form the stitch pattern distorts the knitted fabric, making it shorter and wider than stocking stitch. An average tension using a 4-ply yarn and a tuck design could be 23 stitches and 64 rows to 10 centimetres, instead of approximately 28 stitches and 40 rows as for stocking stitch. Therefore, when a pattern is used, it must be for tuck stitch. Using a stocking stitch pattern would result in a very odd garment (and I have seen a few of these!).

Unfortunately, the width and length of the fabric varies considerably, not only with the thickness of the yarn but also with the chosen design. Using Card 1, for example, means that the fabric has the maximum amount of tuck which is possible in any fabric, making it very wide and short. The tension using the design shown in Fig. 2, however, would be different, because this does not include as much tucking.

Many knitters choose to alter some part of a pattern when it is knitted. If you wish to substitute a different tuck stitch card from the original, check that the design you have chosen to use includes about the same amount of tucking. To use a card which is different, it is usually necessary either to calculate a new pattern or use a charting device.

Tuck stitch will also be the theme of the next article in this series, when Diane will be looking at the more unusual ways of using tuck stitch in garments and some different ways of knitting it.

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CREATIVE INTARSIA



Although January is often a cold, wet and snowy month it is also the time to knit bright chunky sweaters to help chase the gloom away.

This month not only have I a simple intarsia technique to pass on to you but, for those of you who love to decorate your knitwear, I have details of a Special Offer as well.

Using my chunky machine I have created a simple roll-neck sweater using two strands of Amberyarn Sport 4-ply in mint (MT2) and teamed this up with a central panel of mid-green with gold diamonds, these colours being knitted in two strands of Bramwell 4-ply.

When I first calculated and drew out my intarsia front panel, I drew in position the single stitch diamond design ready to knit.

Usually when knitting different colours across a row in intarsia, you should change yarns each time you change to a different colour, but you can end up using two different balls of yarn of the same colour when they are separated by just one stitch of a different colour. My single stitch technique allows you to use the same cone of background colour

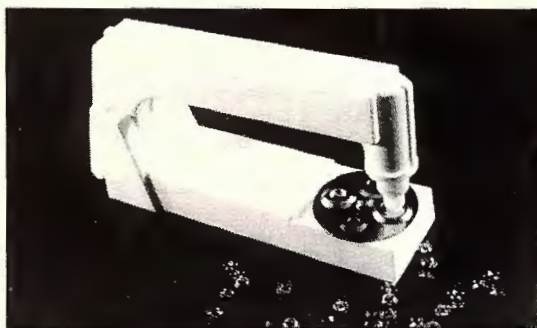
worry about changing yarns. When you have a different colour either side of the single stitch then you simply lay the yarn across the needles as normal.

If you try to work this technique over two stitches you end up with a "ladder" each side of the work.

Now, on to our Special Offer. The **Bedazzler** is a super accessory that can easily be used to decorate knitwear and other garments with studs and rhinestones. If you look closely at my finished sweater you will see that for fun, I have started to add a pearl in the centre of each knitted diamond.

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Usually the **Bedazzler** sells for £12.99 plus postage, but Turner Promotions are offering the **Bedazzler** to Machine Knitting Monthly readers for the price of



even when the knitting is broken by a contrast stitch, but it will only work for one stitch, not more.

When knitting the front panel, on every row that requires the single gold stitch, you work that stitch manually with the gold yarn. So, with all needles in the intarsia (C) position, manually knit the single and then push that knitted needle back to normal working (B) position, the position in which you knit stocking stitch. Next, lay your other yarns over the needle bed as required for the rest of the pattern, making sure that the yarn goes over the gap where the knitted needle is and bring the carriage across as usual. This step will have to be repeated on every row.

As long as you have the same colour yarn on either side of your single stitch you do not have to

£11.99, which includes post and packing. Also included in the offer is a packet of 50 assorted studs and 24 assorted rhinestones. The total package is valued at £16.00, but for our readers it is just £11.99 complete.

To order your **Bedazzler** simply send a cheque or postal order to the value of £11.99 to Turner Promotions, 30 Genesta Road, Westcliff-on-Sea, Essex SS0 8DA. Remember to include your name and address clearly and mention which issue of Machine Knitting Monthly this offer is in. We have not included a coupon because we know how much you hate having to cut up your magazine. The closing date for this offer is January 31st 1992.

Keni Freeman

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DEAR ANNE...

Don't keep your ideas, suggestions, experiences, criticism or praise to yourself. Share your thoughts with other readers by writing to Anne at Machine Knitting Monthly, 3 Bridge Avenue, Maidenhead, Berkshire SL16 1RR. We pay £5 for every letter published plus a year's subscription to the magazine for a Star Letter.

Dear Anne,
I have been determined to get my Simulknit working, it was always dropping stitches. Some six hours later and one garment (a sleeveless top) I found that I had achieved something.

On re-reading the manual I could not figure out why. Then on re-starting, I forgot to set the "S" button on the ribber and that seemed to help. I also found I had to re-set the back plate under the sinker plate, this had previously come loose and I had just re-tightened it. It has to be in a set position and all now works like a charm.

For stranded yarn I run it through an old stocking which is put over the first loops on the main mast, stopping any looping and making sure the yarns run over the wax. I do hope this all makes sense to any others who are about to throw their machines out of the window.

Yours sincerely,
Alison Pettit
Hamilton, New Zealand

It is true then, with a little patience you can achieve a happy ending and I am sure that other frustrated Simulknitters will be heartened by your experience. It is also great to hear from readers so far away and realise that we all have the same problems no matter where we live.

Dear Anne,
I had a Knitmaster 700K for several years and I loved it. Like most knitters however I longed to go "electronic" and one day my son took me to collect that longed for machine. What transpired I shall never live down!

After two attempts to write out the cheque, my son took the book from me remarking as he did so that there would be no blanks left in the book. When the shopkeeper asked to see my bankers card I promptly produced my bus pass.

I had previously been told that part of the premises where yarn

was kept was known as the Wool Cellar, and yes, I asked to see the Wine Cellar.

After all that you will be pleased to know that I have since managed to knit a punch lace top on my Silver Reed 840. If possible I would like to hear from any other readers who have this machine. Yours sincerely,
G. Halton
Farnworth, Lancs

What a story, I am sure that the shop will remember you for a long time to come. If anyone would like to write to Ms Halton, please write to us and we will forward your letters to her.

Dear Anne,
Just thought that I would put pen to paper and say what a lovely anchor pattern you had in the June '91 issue. I have knitted it and it looks wonderful.

I am seventy years old and when I was a child my mother and father had a game painted on a square of green oilcloth. The name on the top was "Crown and Anchor" and when I knitted the sweater I realised that it was exactly the same pattern and I am so thrilled.

I wish someone still had a copy of that game. Thanks again.

Yours sincerely,
Mrs R. Robinson
Thorpe Edge, West Yorkshire

Thank you for your kind remarks about the sweater and I am pleased you liked it. I am sure that if any of our readers have a copy of the game that they will write in and let us know.

Dear Anne,
My daughters and sons' girlfriends all have long hair and I had a problem with hair blocking the outlet pipe in the sink. As we have a pop-up plug I cannot use anything over the top to stop this happening. Years ago when the outlet blocked up my husband had to dismantle the surrounding panelling over to get to the trap, so I thought that I had better find an easier way and quickly.

★ STAR LETTER

Dear Anne,
Having been a machine knitter for thirty years on and off I now possess a Brother 950. Two years ago I decided to join the City & Guilds Course for Machine Knitting with a view to widening my skills. Now after two years my attitude towards everything to do with yarns and garments has changed enormously.

With a mentally handicapped daughter, not to mention running after the rest of my family, I have discovered that I am a designer and an artist. I still look after my daughter, but the housework has gone to pot. Whenever I go anywhere, shopping or on a journey, I am looking to see what I can make a design from. My knitting room looks like a bomb disaster area and I have enough yarn to keep me knitting for the next ten years.

I would love to say a big "thank you" to our tutors for their help; they who have tried, under stress at times, to teach us what we did not know. Also to thank our little group and some of the more experienced knitters who have helped me through the rough patches.

I hope that this letter will be read by someone associated with the City & Guilds. The only thing that I think unfair is the marking system for the certificate. It would be much better to be marked in the old way of Pass, Credit and Distinction.

Yours sincerely,
Mrs J. Clasper
Chester-le-Street, Co. Durham

Many thanks for your letter Mrs Clasper and I am sure your thanks and comments will be noted. With all the trauma in your life, not to mention your workroom, yours has to be this month's Star Letter and hope that you will enjoy your year's subscription to Machine Knitting Monthly.

I now use an open needle from my old pink Passap to hook out any hairs caught in the waste pipe, I do this every week and it works wonders. One day I might even put a handle on my very important gadget.

Yours sincerely,
Mrs E. M. Crook
Urmston, Manchester

Well, that surely must be the ultimate use for a part of a knitting machine, but I have a feeling that we will be hearing from other readers about what they do with their bits and pieces. I dread to think of some of the uses that we can find for machine accessories.

Dear Anne,
I have heard of various ways of keeping track of where you are whilst working repeating rows or patterns.

My method is as follows. If I am knitting a sideways skirt which has thirty-eight panels I set my row counter at 000, knit the first 38 rows and reset the row counter to 100. Knit another 38 rows then reset the row counter to 200. I carry on running up the "hundreds" for every panel finish.

When you reach the 000 again you will have eleven repeats. I also use this method when knitting buttonholes or whenever I have to remember the number of decreases, etc.

I hope this explains my method clearly.

Yours sincerely,
Mrs J. E. Jones
Upminster, Essex

What an ingenious crowd we knitters really are, a simple idea that lets you see stitches, rows and panels at the same time.

Dear Anne,
You know that umbrella that does not work very well and is kept in a dark corner just in case?

Its true role in life has just emerged. Snip the thread holding the frame and voilà, the perfect Hague Linker dust cover!

Thank you for all the hard work that produces so many informative articles and updates on yarns etc. It is much appreciated by this member of your big family.

Yours sincerely,
Audrie S. Robertson
Edinburgh, Scotland

Even umbrellas can be put to use, over the past months hints have included the use of parts of dishwashers and now umbrellas, what next I wonder?

Dear Anne,
Trying to get a City and Guilds Machine Knitting Course is difficult enough but getting a Kent

College to offer access to me in my wheelchair has proved impossible. But, Tandridge Adult Education Council in Bletchingly, Surrey, are brilliant. They moved the class into an accessible room as soon as I telephoned them, also, Harlow College in Essex have full facilities for the disabled.

Judging by the amount of wheelchairs that I have seen at knitting shows there will be quite a few disabled knitters contacting those colleges. If there are any Kent College Principals or tutors reading this, take note - there are some students you could have had, you certainly lost me.

Thanks to Mrs Pindat at Bletchingly and the two Janes at Harlow.
Yours sincerely,
Mrs M. L. Green
Tunbridge Wells, Kent

In this age being disabled should make no difference but I agree with you that the number of places that are still impossible for the disabled to enter is appalling. I am pleased you have persevered and achieved success. I hope that the colleges who could not help might be able to change their attitude and amenities to encourage future students.

Dear Anne,
Although I have a Brother knitting

machine complete with cast on combs, I prefer to use my nylon cord. However I discovered that when I applied downward pressure on the cord, it tended to cut into my fingers, which could be quite painful.

In the end I tied one end of the cord to an empty cotton reel, placed the cord across the needles of the first row knitted, wrapped the other end of the cord around the reel and pulled down whilst knitting the second row. A perfect cast on.

Yours sincerely,
Mrs Ann Akers
Sunnyhill, Derby

Thank you Ann for that simple but helpful tip, I am sure it will help many who suffer the same problem.

Dear Anne,
I was interested in Mrs Buntings' letter about hand selecting electronic designs being a slow process.

My method is to mark the centre of the design, then number the squares from the centre outwards, e.g. a 60 stitch design would be 1-30 each side. I then draw a line down a large sheet of paper, labelling one side right and the other side left. I then number each row and simply write down the needle numbers each side to

be hand selected.

This takes a little time to do but speeds up the knitting time.

Yours sincerely,
Mrs Yvonne Gunfield
Clacton-on-Sea, Essex

I can see that this would work quite easily and save problems when knitting.

Dear Anne,
Recently when knitting long lengths of narrow tuck braid, I discovered that even when using just one weight on the work it was far too heavy and stretched the braid out too much for the effect I required. However, without the weight the braided scallops just bunched up.

I solved the problem using large plastic clothes pegs as weights, clipping on one at a time until I achieved the right degree of stretch and moved them up as I worked.

I needed to knit the braid on one particular day when I was at home with a lot of housework. Every so often I abandoned the housework and worked at the machine for just five minutes. By five o'clock that evening I had knitted ten yards of braid and had managed to finish the housework. This certainly took the tedium out of sitting at a machine continually knitting.

Yours sincerely,
Dee Lovatt,
Rayleigh, Essex

Thank you for your braiding tip and what a good idea you have to break up long stretches of knitting. We find that a cup of coffee works here.

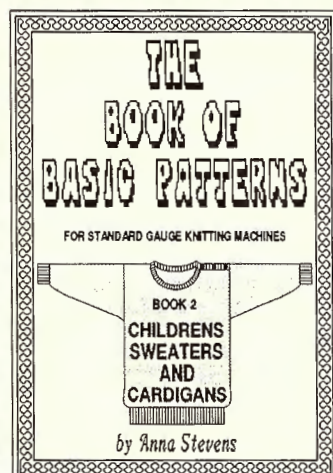
Dear Anne,
I have three granddaughters who all have dolls and I have just made some lovely skirts for them.

I simply used a swatch for each side, created a cut and sew hem line to give a frilly effect and added a turned under waist with a bit of elastic. Never mind that the swatches are different colours and patterns, it all adds to the design.

With a sweater dress made from a longer swatch plus a swatch for each half of sleeve joined on to the main piece and then cut and sewn, it makes a super multi-coloured dream coat or dress.

Yours sincerely,
Mrs V. Feldman
Birmingham

It is always the simple ideas that are the best. Thank you for your tip and what a good way to use up swatches.



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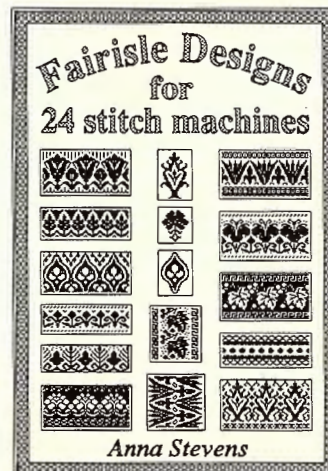
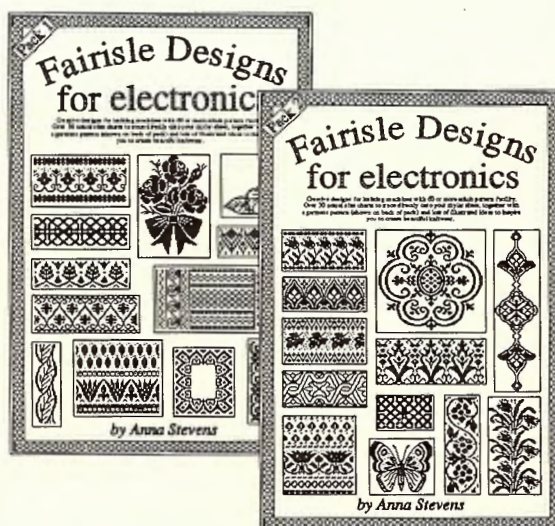
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5 HEATHER AND HILLS SWEATER

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for chunky machines with intarsia facility and with or without a ribber.

MATERIALS

Spectrum Strata Aran

2 [2, 2] x 100g balls in Moss (MC)

2 [2, 2] x 100g balls in Mink (A)

1 [1, 1] x 100g ball in Fern (B)

1 [1, 1] x 100g ball in Plum (C)

1 [1, 1] x 100g ball in Mauve (D)

1 [1, 1] x 100g ball in Natural (E)

MACHINES WITHOUT RIBBER

Pair 4 mm knitting needles.

GARMENT WEIGHT

Finished garment in second size weighs 545g.

The fibre content of this yarn is 80% Acrylic, 20% Wool. For further information about this yarn, please write to Spectrum Yarns, Spa Mills, New Street, Slaithwaite, Huddersfield HD7 5BB.

YARN THICKNESS

This yarn is very heavy weight and knits as triple knitting.

MEASUREMENTS

To fit bust 82-87 [92-97, 102-107] cm, 32-34 [36-38, 40-42] in.

Length to shoulder 62 cm, 24½ in.

Sleeve seam 46 cm, 18¼ in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

15 stitches and 21 rows to 10 cm, 4 in measured over intarsia pattern (tension dial setting approximately 8).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment.

Always twist yarns together when changing colours in intarsia to prevent a hole forming.

BACK

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push 38 [43, 47] Ns at left and right of centre 0 to WP. 76 [86, 94] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1x1 rib. Using MC, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-7/MT-7, K 24 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Using 4 mm needles and MC, cast on 76 [86, 94] sts and work 8 cm, 3¼ in K 1, P 1 rib. Push 38 [43, 47] Ns at left and right of centre 0 to WP. 76 [86, 94] Ns. With carriage at right, transfer sts to machine Ns.

ALL MACHINES

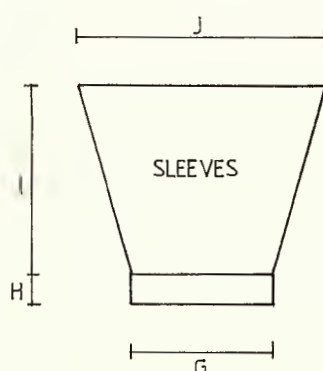
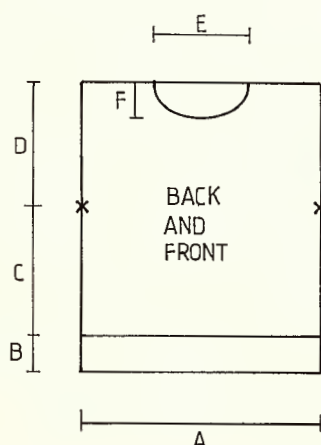
Set RC at 000. Using MT, cont in intarsia patt from chart, K 59 rows. Work measures 36 cm, 14¼ in. Place marker at each end *. K 55 rows. RC shows 114 and work measures 62 cm, 24½ in. Place markers between sts 15 and 16 at left and right of centre 0. Cast off.

FRONT

Work as for back to *. K 40 rows.

SHAPE NECK

Using a length of C, cast off centre 12 sts. Push 32 [37, 41] Ns at right to HP and cont on rem sts for first side. K 1 row. Cast off 2 sts at beg of next and foll 2 alt rows, K 1 row. Dec 1 st at beg of next and every foll alt row until 23 [28, 32] sts rem. K 3 rows. Cast off. With carriage at right, push rem Ns from HP to UWP and finish to correspond with first side, reversing shapings.



A = 50.5 [57, 62.5] CM

B = 8 CM

C = 28 CM

D = 26 CM

E = 20 CM

F = 7 CM

G = 30.5 CM

H = 6 CM

I = 40 CM

J = 52 CM

SLEEVES

Push 23 Ns at left and right of centre 0 to WP. 46 Ns. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Cont in intarsia patt from chart. K 5 rows. Shape sides by inc 1 st at each end of next and every foll 5th row until there are 78 sts. K 3 rows. RC shows 84 and work measures 40 cm, 15¾ in. Cast off.

CUFFS

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MC, cast on 36 sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-7/MT-7, K 16 rows. Transfer sts for st st. With P side facing, replace 46 sts from lower edge of sleeve on to Ns gathering evenly. Using MT, K 1 row. Cast off.

MACHINES WITHOUT RIBBER

With P side facing and using 4 mm needles, pick up 46 sts along lower edge of sleeve. With K side facing and using MC, K 1 row, dec 10 sts evenly. 36 sts. Work 6 cm, 2½ in in K 1, P 1 rib. Cast off in rib.

NECKBAND

Join right shoulder seam.

MACHINES WITH RIBBER

Push 82 Ns to WP. With P side facing, pick up sts around neck and place on to Ns. Set RC at 000. Using MT and MC, K 1 row. With ribber in position, set machine for 1x1 rib. Transfer every alt st on to corresponding Ns on ribber. Cont in 1x1 rib. Using MT-4/MT-4, K 8 rows. Using MT-5/MT-5, K 4 rows. Using MT-4/MT-4, K 8 rows. Transfer sts to back bed. Cast off sts taking yarn behind gate pegs.

MACHINES WITHOUT RIBBER

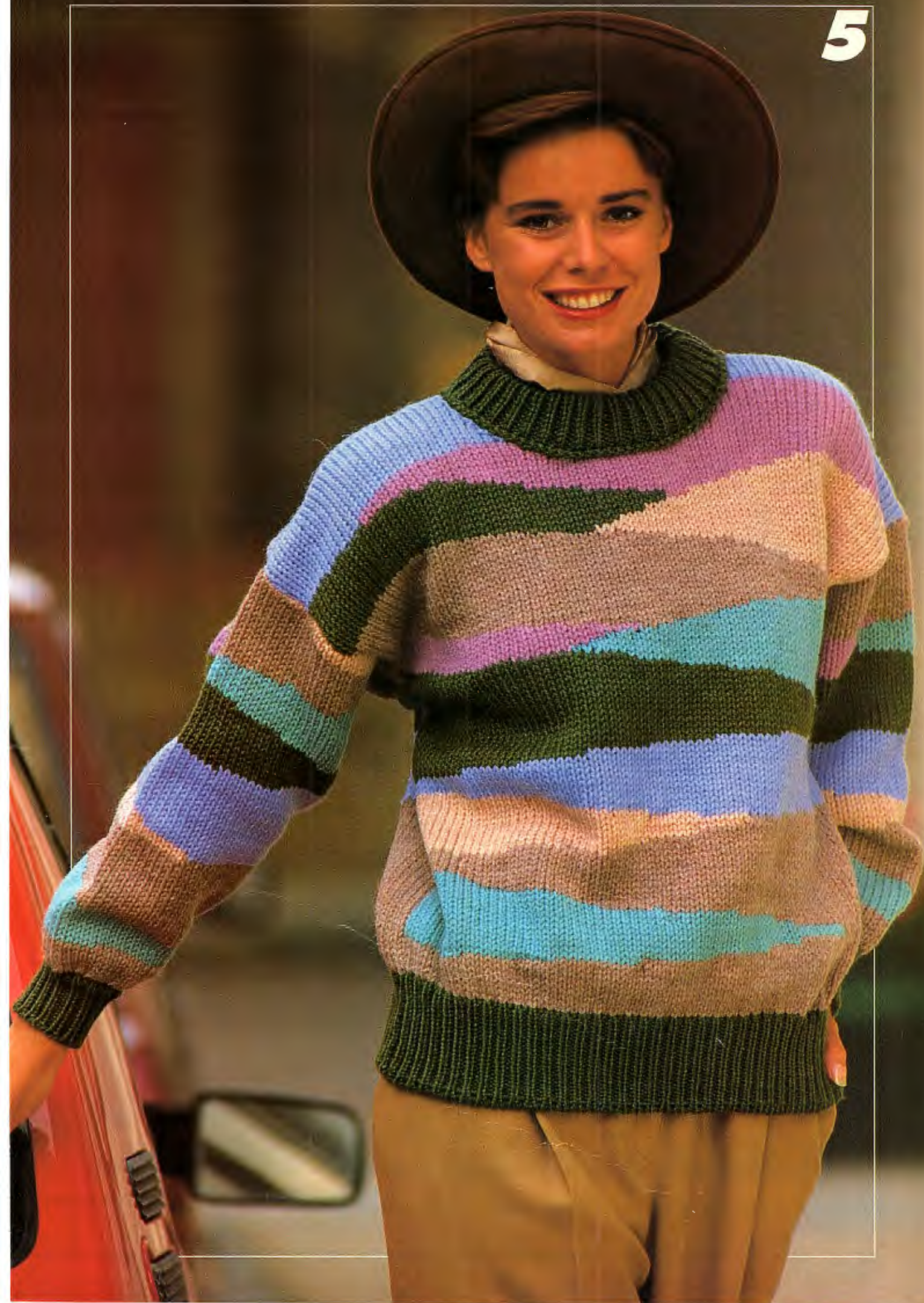
With K side facing and using 4 mm needles, join in MC and pick up 82 sts around neck. Work 10 cm, 4 in in K 1, P 1 rib. Cast off in rib.

PRESSING

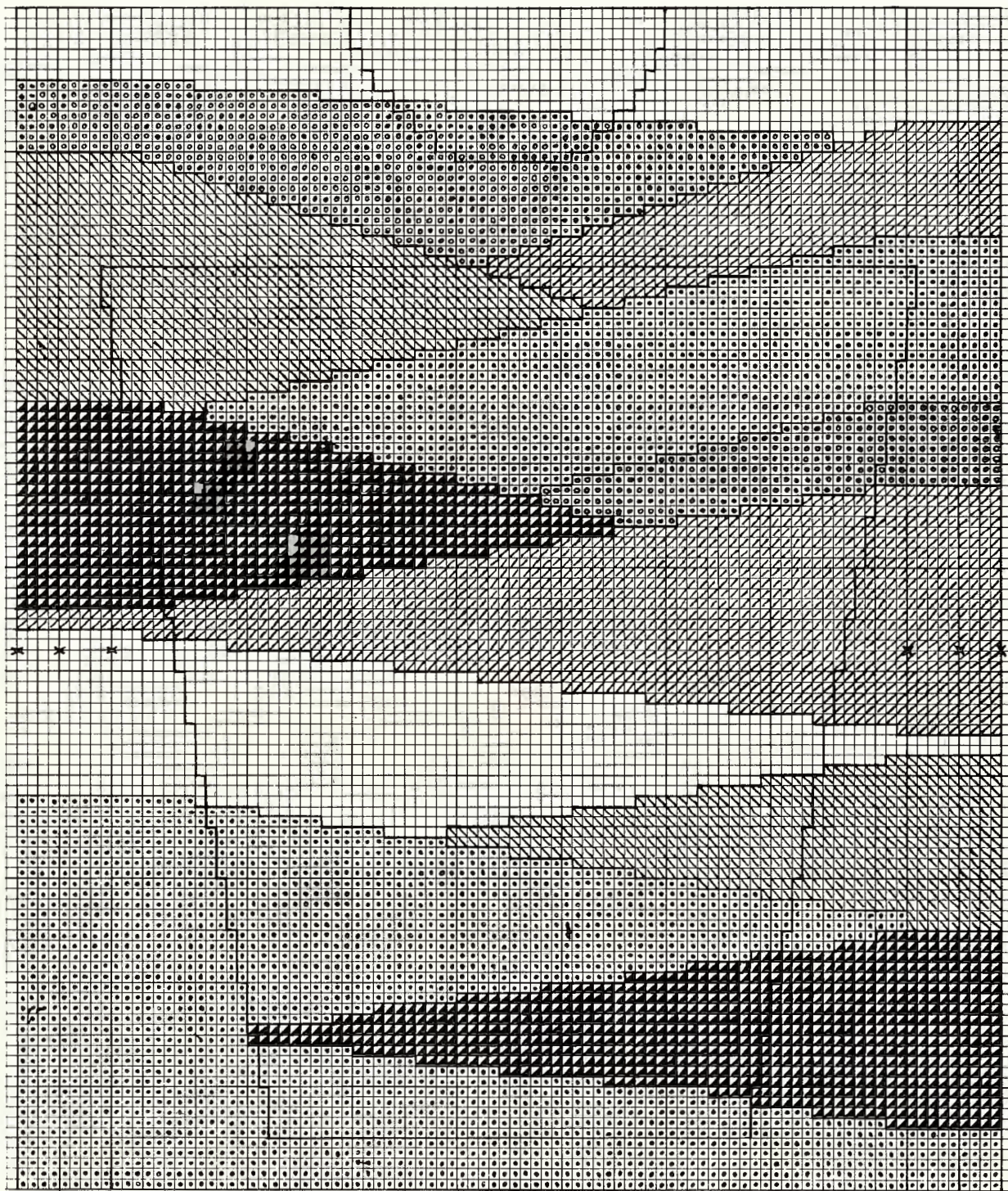
With wrong side facing, pin out all pieces to measurements given. Press carefully, following instructions on ball band.

MAKING UP

Join left shoulder and neckband seam. Fold in half to right side and backstitch in place close to cast off edge. Set in sleeves between markers. Join side and sleeve seams.



- ▣ = MC
- ◻ = A
- ◼ = B
- ◻ = C
- ◻ = D
- ◻ = E



1st size 2nd & 3rd size

YARN GUIDE

These are the yarns we have used for our patterns this month. If you want to use a different yarn and, especially for readers overseas who may not be able to buy the originals, the yarns are shown actual size so that you can compare your substitute yarn with the original. If you need to use a different yarn here are a few tips:

Firstly, your garment is likely to be more successful if you use a very similar yarn so look for slubbed cotton for slubbed cotton, acrylic for acrylic, wool for wool and so on. A change of fibre is perfectly possible but requires even more care in checking tension, quantity and, above all, suitability in the

resulting 'feel' and 'hang' of the knitted fabric.

To compare yarns, hold the proposed substitute over the original and stretch it out until it is just taut, not pulled tightly. A good match should fit the original very closely.

Now that you have a suitable yarn, how much do you buy? Whenever possible buy the yarn by length rather than weight as different fibres and treatments can vary the weight of yarns a great deal. A 500 gram cone of airy acrylic would have many more metres or yards of yarn on it than a 500 gram cone of much denser cotton.

After matching the tension, the garments in the original and substitute yarns would have much the same number of stitches knitted throughout and therefore need much the same yarn length. When you cannot discover the length on the cone it is best to err on the generous side whilst using your previous experience to decide how many cones you would expect the garment to take.

It is possible to work out the length required

for a garment by measuring the length used for a tension square and calculating the total area of the garment from the diagram but I think you would need to be addicted to mathematics to find this worthwhile. However, those addicted to computers would probably enjoy the exercise.

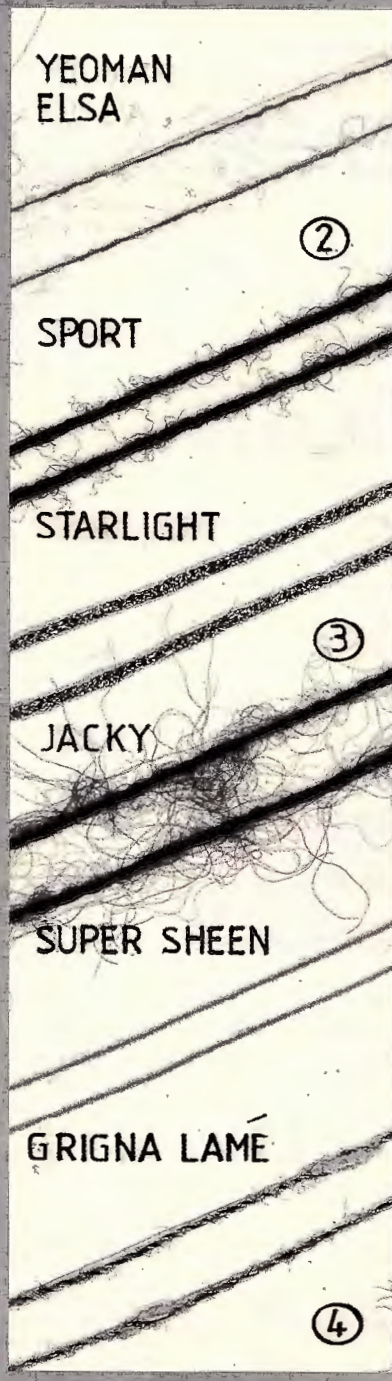
Having bought your yarn, experiment with it until you have matched the original tension. To achieve the best 'handle' it may sometimes be necessary to vary the number of stitches or rows a little. This is no problem if you are using a charting device but will require extra calculation if you want to follow the written pattern where the numbers stated for rows and stitches will not now apply.

If all this sounds like too much trouble, take care. You could be lucky and knit a perfect garment in the first yarn that comes to hand but you could also be badly disappointed. Time is precious to all of us so it is worth 'wasting' a little to avoid wasting a lot. You will be rewarded by a successful result.

SUNBEAM
PARIS MOHAIR



YEOMAN
ELSA



SPORT

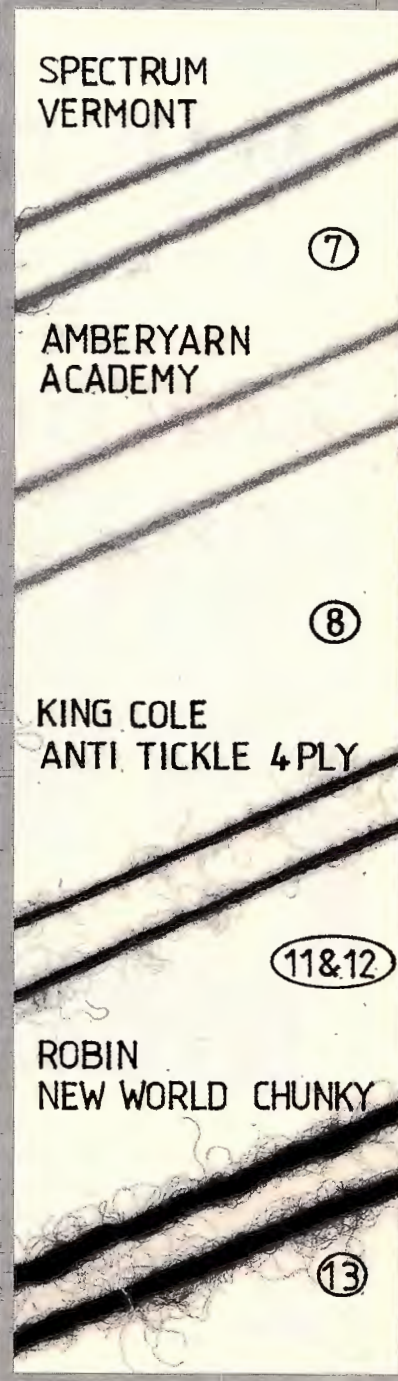
STARLIGHT

JACKY

SUPER SHEEN

GRIGNA LAMÉ

SPECTRUM
VERMONT



AMBERYARN
ACADEMY

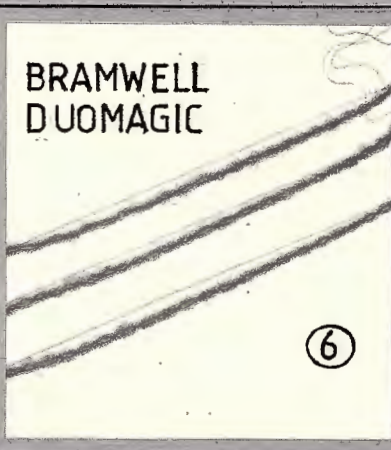
KING COLE
ANTI TICKLE 4PLY

ROBIN
NEW WORLD CHUNKY

SPECTRUM
STRATA ARAN



BRAMWELL
DUOMAGIC



11&12

13

4

3

8

2

7

1

5

6



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917

DESIGN LINE

Probably the most dramatic fashion statement of this season is the long, lean, jacket worn over either a short, flirty skirt or a dramatic riding skirt, skimming the ankles with a sudden flair of generous folds. If skirts do not appeal, try slim cigarette pants in velvet, or lengthen the jacket further and wear with thick, ribbed tights or leggings! This is definitely The Look of today.

Ann Durkan



However, a few of us are not quite the elongated size eight, with the endless legs that can carry this off. The secret of style and elegance lies in not becoming a 'fashion victim', but in taking the essence of haute couture and adapting it to suit oneself in a way that is both contemporary and flattering.

This is what I have done with my latest Designer Pattern 'Fiona'. Tartan is a most exciting fabric, especially with the subtle gleam of lurex mixed in. I have devised a Fair Isle which has a hint of the highlands. I chose red and black as both seasonal and dramatic. You can play around with the 'tartan pattern' adding extra colours to give a more authentic feel to the fabric. The design looks quite stunning in softer, paler colourways. A pale, silver grey mixed with an iridescent winter white is especially chic. Fiona's jacket is not really a jacket at all. It is actually a jersey with a false front, decorated with bold buttons. This is a cunning piece of sleight-of-hand to give the look of a suit

jacket, but allowing for complete freedom of movement. The basic shape of the top is dead straight. I have added a couple of strategic soft darts at the waist to emphasise the fitted look, but, these are optional. A few too many New Year parties and you can take them out!

I design with adaptability and practicality in mind and 'Fiona' is certainly no exception. The whole idea is to use the pattern as a basis to create your own special style. For a heavier weight garment, use a thicker wool with chenille for the contrast colour. The skirt is knitted in stocking stitch throughout. It features a deep yoke to keep the body line sleek. I have given three skirt lengths in the pattern, but naturally, you can adjust the lengths of the jacket and skirt to the best line for you.

'Fiona' is knitted with one strand of Forsell's 2-ply Pure New Wool, combined with one strand of fine lurex. For more dramatic impact, make the skirt calf length and wear it over full net petticoats – instant "Dior's 50s New Look"!

ANN DURKAN



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WINTER LOOK

Ruth Dunkan



Designer Pattern for Machine Knitting.

PLEASE READ THESE NOTES BEFORE KNITTING

The Pattern Instructions are written in a way which may be new to you. I call them my **LADDER METHOD** because you start at the bottom and work up the steps! It is developed from how I design at the machine.

The knitting instructions **RUN UP** the side of the Pattern Diagrams and are numbered to make reading easier.

The stitches required, for instance, 130 stitches, are indicated thus: 65—0—65sts. This relates directly to the needlebed, for example, cast on with 65 stitches each side of the centre '0'.

The Diagrams in this Pattern are **NOT** drawn out to scale.

FIONA

from the Gladstone Collection

'Fiona' is actually a long line jumper, but one which gives the illusion of a smart, classic jacket. The basic design is a boxy top, elegant and infinitely versatile with its square neckline and set in sleeves. Inverted pleats at the waist emphasise the newer fitted style, but this is optional. The 'suit look' is further accentuated by adding velvet buttons down the front. The top looks good over anything with a smooth hip-line, trousers or skirt. With this in mind, I have designed a skirt with three variations, but all on a yoke. My skirt is knitted all in straight pieces in stocking stitch throughout and is therefore easily adapted to personal taste.

MACHINES:

Single bed standard gauge machine either punchcard or electronic.

YARNS AND AMOUNTS:

One strand of Forsell's 2-ply Pure New Wool mixed with one strand of my fine boucle lurex. Thread both yarns through the yarn mast together. The medium size top weighs approximately 300 grams and the longest length skirt weighs approximately 500 grams. Forsell's 2-ply wool is supplied on 250 gram cones. For this size you need 3 cones in main colour and 1 cone in contrast colour, with one 5,000 metre cone of fine lurex in main colour and 3,000 metres in contrast colour. Other yarns of the same thickness may be substituted, but if in any doubt, knit a large tension piece of 100 stitches by 200 rows. Steam lightly and hang for at least 24 hours. My main colour was black wool and black lurex, threaded together, and contrast colour was red wool and red lurex, threaded together.

SIZES:

Small 10/12; Medium [14/16]; Large [18/20]. Follow directions for larger sizes in brackets. When only one set of figures is given, then this applies to all sizes.

TENSIONS:

FAIR ISLE TOP: 36 stitches and 42 rows to 4" measured when finished. Please match rows/stitches as near as possible. As a guide, Tension 3 used on Knitmaster/Silver 360.

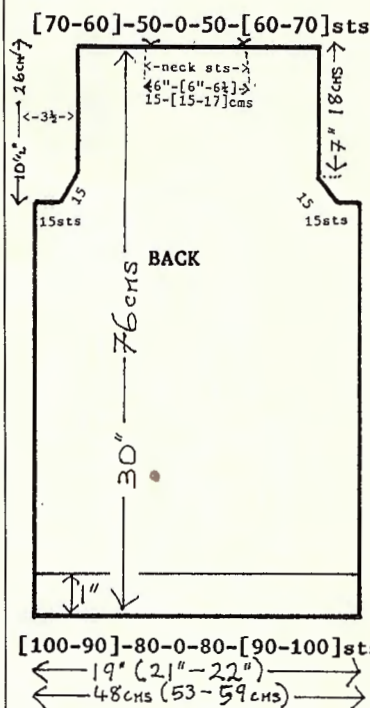
STOCKING STITCH SKIRT: 40 stitches and 54 rows to 4". Tension 2 as a guide. Use this tension as the Main Tension for the skirt only.

ABBREVIATIONS:

MT = Main Tension. st.sts. = Stocking Stitch. sts. = Stitch/es.
RC = Row Counter. R = Row/s. MY = Main Yarn. CC = Contrast Colour.
The knit side of the knitting is the right side of the garment.

METHOD OF KNITTING: BACK OF JUMPER

Knitted throughout in Fair Isle. Knit from diagram below, instructions 1 to 7. Adjust length at instruction 4. N.B. If shortening/lengthening the top, please remember to adjust the skirt yoke by the same amount; the skirt yoke stops just before the hem of the jumper – hence, fullness of skirt will not add inches to hips! For Fair Isle: Main colour in feeder 1 and contrast in feeder 2.



- 7: Knit 1 row st.sts. MC. MT+2. now cast off all shoulder stitches. Next take off neck stitches in waste yarn Neck sts: [30-24]-24-0-24-[24-30].
- 6: Knit 68 rows Fair Isle MT. Row Counter reads 290 rows.
- 5: **ARM HOLE SHAPING:** On row 190 cast off 15 sts each side. Then knit 1 row Fair Isle MT. At the beginning of row 192 decrease 1 st each side every alternate row. 15 times in all. On last row knitted place sleeve markers. RC reads 222.
- 4: Knit 190 rows Fair Isle MT. Row Counter reads 190 rows. Adjust length here if required.
- 3: Row Counter 000.
- 2: Knit Hem – See below.
- 1: Push out required number of needles for your size. Insert card and lock on 1st row of pattern. Cast on with waste yarn.

START

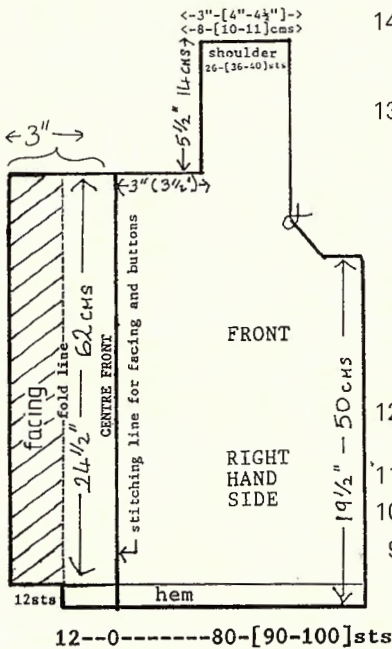
DIRECTIONS FOR KNITTING HEM ON BODICE AND SLEEVE – AS FOLLOWS:

- (a) Knit 1 row st.sts. MY. MT+5. (b) Knit 13 rows st.sts. MT+1. (c) Set machine for pattern, release card, Knit 1 row Fair Isle MT+1. (d) Knit 12 rows Fair Isle MT. (e) Hook up at first loose row knitted in main yarn. (f) Knit 1 row Fair Isle MT+3. (g) Continue from pattern instructions.



METHOD OF KNITTING: FRONT OF JUMPER

Knitted throughout in Fair Isle. Knit from diagram below, instructions 8 to 15. Length easily adjusted as for Back of Jumper. The jumper front is knitted in two halves. It has a false opening, to give the illusion of a Jacket (it could easily be adapted into a Jacket by knitting both sides with a facing). The diagram below is for the right hand side of the jumper with the facing included. The left hand side is exactly the same – but without the extra facing stitches cast on. When knitting the left hand side, remember to reverse the directions and for ease, re-position knitting on needlebed i.e. left hand side over [100-90]-80–0 sts only. The facing is shown 'hatched' on the diagram.



- 15: Knit 1 row st.sts. MC.
MT+2. Cast off shoulder
stitches loosely.
- 14: Knit 48 rows Fair Isle MT.
Row Counter reads 290
rows.
- 13: Knit 20 rows Fair Isle MT.
Lock card on last row
knitted. RC reads 242 Rs.
NECK SHAPING: Start at
left hand side of machine
– Cast off first 12 sts.
Take remaining neck sts.
off with waste yarn.
12–0–24–[24–30] sts.
Reset carriage for Fair Isle
and release card.
- 12: **ARM HOLE SHAPING:**
As instruction 5.
- 11: Knit as instruction 4.
- 10: Row counter 000.
- 9: Knit Hem as instruction 2.
BUT after hooking up hem
– use a piece of MY and
cast on at left hand side of
machine 12 stitches by 'e'
wrap method. Now knit
'joining row' very
carefully.

START 8: Knit as instruction 1.

DIRECTIONS FOR KNITTING DECORATIVE NECKBAND

Punch card and keep it locked on this row throughout the knitting. Punch out ●'s. X's = Blanks. Card also used for skirt hem.

●●X●●●X●●●X●●●X●●●X●●●X●●●X●

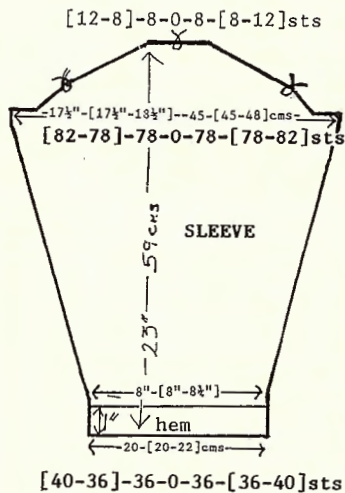
Gently steam press jumper pieces. Pin shoulder seams together, and approximately ¼" down from top, backstitch them in place. Now push out 90–0–78 sts for small and medium sizes – or 100–0–92 sts for large size, number of stitches for large size in [] brackets. Hook up front and back neck stitches as illustrated – wrong side of knitting facing you on machine. Depth of neck band is 1" (2½cms).

NEEDLED				
36[42] front neck sts. with the facing	30 neck edge	48[60] centre back neck stitches	30 neck edge	24[30] front neck stitches

When all neck stitches are on needles, use main yarn, and knit as follows: (a) Insert card and lock on 1st row. (b) Knit 1 row st.sts. MT+2. (c) Knit 8 rows st.sts. MT+1 (d) Knit 6 rows tuck MT+1. (e) Knit 9 rows st.sts. MT+1. (f) Knit 1 row st.sts. tension 10 and cast off very loosely. Steam press band very gently – pin into place and slip stitch down.

METHOD OF KNITTING: SLEEVES

Knitted throughout in Fair Isle. Knit from diagram below, instructions 16 to 21. Length easily adjusted in the straight rows at instructions 19 and 20.



21: Knit 2 rows Fair Isle MT. (RC 182). On last row knitted cast off 2 stitches each side every alternate row. 20 times. RC reads 222. Cast off the remaining stitches and place marker at '0'.

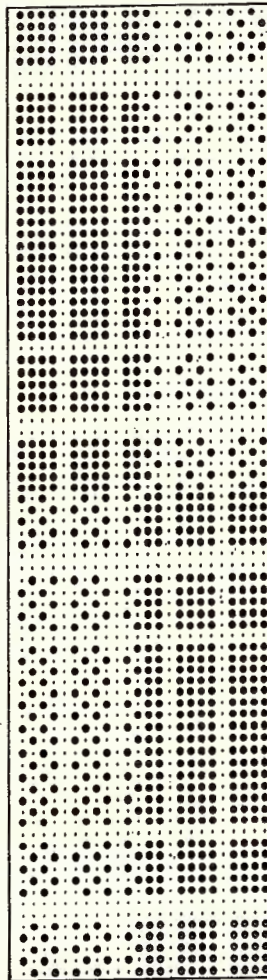
20: **UNDERARM SHAPING:** Knit 12 rows Fair Isle MT. (RC 148). On last row knitted cast off 15 sts each side. Now knit 1 row Fair Isle. At beginning of row 150, decrease 1 st each side every alternate row. 15 times in all. On last row knitted place sleeve markers. RC reads 180.

19: Knit 10 rows Fair Isle MT. Then, increase 1 st each side at the beginning of the next and every 3rd row. 42 times in all. RC reads 136.

18: Row Counter 000.

17: Knit as instruction 2.

START 16: Knit as instruction 1.



FAIR ISLE PATTERN

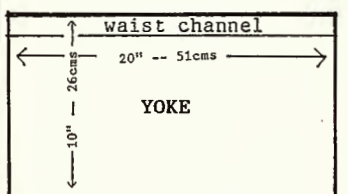
Punch out the 'holes' as indicated. I suggest you use a roll of card for this design as the pattern repeat is: 24 stitches by 84 rows. Electronic machines: One square of the Mylar sheet equals 1 hole of punchcard.

PLEASE NOTE: With this design, where the horizontal stripes appear there will be a long float the whole width of the fabric. I cut these in the middle as I knit. This avoids any chance of them catching onto the carriage brushes. Sew them in later when making up the garment.

FIRST ROW OF PATTERN

METHOD OF KNITTING: SKIRT PANELS AND YOKE

Front and back both alike. Multisize. Knitted throughout in stocking stitch with a decorative tuck hem. **SKIRT:** Knit from skirt diagram below, instructions 22 to 27. Knit six panels for the long and short lengths – knit four panels for medium length, or adjust length at instruction 24 to suit you. **PLEASE NOTE:** When all skirt panels have been knitted, gently steam press each panel before hooking stitches back onto the machine to knit the yoke. **YOKE:** Knit from yoke diagram below, instructions 29 to 31. To help with sewing up – add markers every 50 rows to each side of skirt/yoke panels. Skirt and yoke knitted in main colour throughout. Remember to use skirt tension as Main Tension.



100-----0-----100sts

START

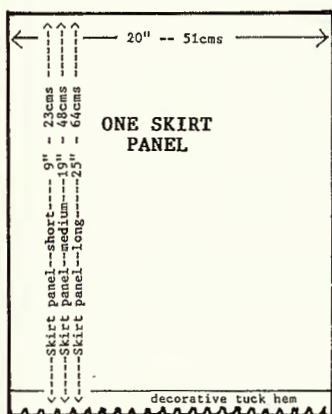
31: Knit waist channel – as follows: Knit 1 row st.sts. Tension 10. Knit 10 rows st.sts. MT-1. Hook up sts at last loose row knitted. Knit 1 row st.sts. T.10. Next cast off loosely. Repeat for 2nd yoke.

30: Knit 120 rows st.sts. MT – one dot.

29: RC 000. Adjust length if required.

28: **JOIN SKIRT PANELS TO YOKE:** Push out needles.

Hook up 3* skirt panels, wrong side facing you on machine. Place 3 sts per needle (*2 panels for narrower skirt with 2 sts per needle). Knit 1 row st.sts MT+2 with 2 strands of main yarn – 2 strands used for this row only.



100-----0-----100sts

LENGTH TO WAIST
Long skirt – 35"–89cms
Medium skirt – 29"–74cms
Short skirt – 19"–48cms

START

27: Knit 20 rows in waste yarn, take off machine. Repeat for next 5(3) panels.

26: Knit 1 row st.sts. MT+3.

25: Choose skirt length required:

LONG: Knit 320 rows st.sts. MT

MEDIUM: Knit 240 rows st.sts. MT

SHORT: Knit 110 rows st.sts. MT

24: RC 000. Adjust length if required.

23: Knit Tuck Hem: Using main yarn Knit 1 row st.sts. MT+6. Knit 11 rows st.sts. MT+1. Knit 6 rows Tuck MT+2. Knit 13 rows st.sts. MT+1. Hook up hem at first loose row knitted in main yarn. Knit 1 row st.sts. MT+4.

22: Insert Tuck Card and lock on 1st row. Cast on with waste yarn.

CONSTRUCTION OF JUMPER:

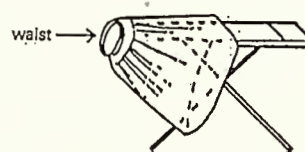
Lightly steam press garment pieces – on wrong side of fabric, taking care not to stretch the edges. As this is wool, I use a damp cloth to give extra steam. Pin together the side seams, carefully matching up the Fair Isle patterns. Backstitch the seam. Repeat the same for the sleeve seams. To join sleeves to bodice: Starting from under the arm – match up markers – now 'ease' rest of sleeve into place. Backstitch together. Take care not to stretch the armhole. Loosely oversew the centre front seam together. Now make the false opening, by folding facing in half along fold line (wrong sides together). Pin into place; gently steam press. Carefully slip stitch down. Catch facing together at top and bottom. Sew together end edges of neckband. Sew in all ends etc. If you wish, sew buttons down centre front line. I used six 1" buttons. Add small pair of shoulders pads. Give a final steam press. Now try on and see if you want to add inverted pleats at waist line.

CONSTRUCTION OF SKIRT:

Pin skirt seams together, matching up markers. Using main yarn, sew the seams together with fine oversewing. Sew the yoke seams. Thread 1/4" elastic through waist channel – sew ends together.

STEAMING AND PRESSING:

Please use a steam iron which has a 'shot of steam' button for best or easiest results. If you do not have one, place a large, very damp cloth across the ironing board. Place skirt over this, with wrong side facing you, as illustrated here:



It may be helpful to tack a line across the board, e.g. 27" (69 cms). Use this as a guide for the skirt. Place bodice flat over ironing board to press and use sleeve board to press the side and shoulder seams.

Using lots of steam, but hardly touching the fabric with the iron, gently press, into shape. Complete the whole garment in this manner. It may be necessary to give the skirt a little tug to ease it into the correct length. Place garment over dress stand and allow to settle for 24 hours. If you do not have a stand, then peg skirt at waist to a wire hanger, and leave as before. Hang bodice on a padded suit hanger. You may need to give the garment a finishing steam after a couple of days when it has had time to settle

Please remember that the knitting is the easy bit – but the finishing takes the time!

YARN SUPPLIERS:

Forsell's yarns are widely available from local stockists, or write to: T. Forsell & Son, Blaby Road, South Wigston, Leicester LE8 2SG. Boucle Lurex: Send SAE for price list to: Ann Durkan Designs, Michaelmas Cottage, Twineham, West Sussex RH17 5NN.

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LATCH ON

FANCY CUFFS

Joan's choice of subject this month is made in spite of her family's helpful suggestions – luckily for us!

Joan Lafferty

"I would like to knit something a bit different for the New Year Issue," I announced to the family at large. This set them off suggesting all sorts of wild and improbable things I could make. "Knit a cover to hide the car radio from thieves," said one. "How about a cover for the TV remote control," someone else suggested. "After all, you knit covers for toilet rolls." "I most certainly do not," I replied, drawing myself up to my full five feet three inches. "If you are going to talk nonsense I'm going to bed" and I swept out with as much dignity as I could manage.

I have found an excellent cure for insomnia – for myself at least. I go through the wording of my next article and in no time I am asleep (can they be as boring as that?). This time I had no article in mind to "rehearse" but, as I thought about it, the picture of a sweater came into my mind. A sort of pale bluey grey, with sleeves hanging down looking somewhat depressed. The last thing I remember thinking that night was "Those sleeves could do with some fancy cuffs".

So after a few sessions at the knitting machine I have made some samples which may

possibly inspire you to try some of your own.

SAMPLE ONE

I have used fine 4-ply acrylic for the base of all my samples. I would use tension six on my Brother machine for the main body of a garment, so for a normal mock-rib hem I would work on tension three. In this case I was knitting cables which I guessed would pull in more than plain knitting, so I used tension four throughout. I cast on 60 stitches, which would be about right for a ribbed cuff, but when the work was off the machine I saw that it had pulled in rather more than I anticipated. I guess another 12 stitches would be about right.

Starting with the middle "0" I put four needles into work; then, working outwards, I had one in NWP, two in WP, one in NWP, four in WP and so on. Cast on with waste yarn, then knit 30 plain rows at tension four followed by one row at tension ten and five rows at main tension. Before knitting the sixth row I pushed the NWP needles next to the cable needles into WP (with this setting it happened to be all NWP needles). Knit row six, then drop all loops from NWP needles and cable over the four stitches. (It helps to push the cable needles to hold position before knitting this row.) Continue in this way, cabling every sixth row until RC 061. Then pick up a hem in the usual way.

SAMPLE TWO

This is a somewhat neglected stitch – weaving. Again I cast on 60 stitches and knitted a six-row hem, using tension six plus two dots. I used pattern 461 from *Stitchworld* which is Card One with the punchcard machines, changing colour every two rows. This sample has come up much wider than the last one and is very

thick, because two ends of yarn are being used throughout. I can see this making a splendid cuff on a winter jacket (with woven bands as well?). Unless the purl side of the garment is going to be used as the right side, the work will need to be taken off on waste yarn and turned over before knitting the rest of the sleeve.

SAMPLE THREE

Again a rather under-used stitch – slip (or skip). 60 stitches again, but this time I cast on with 'e' wrap. I find it takes very little longer than waste yarn (but then I have been casting on this way since 1952!) and it is much easier to pick up a hem with the three-prong transfer tool. I knitted six rows, then transferred alternate stitches (the seven-prong transfer tool is useful here). On this occasion I left the empty needles in NWP for one row to make a more defined picot edge. I do not knit a loose row on picot hems, but the 'e' wrap rows must be taken into account, so seven rows are knitted after the transfer row. I know that slip stitch makes work wider than stocking stitch (although not as wide as tuck stitch), so I knitted the picot hem on tension five plus one dot, going down to four plus one dot for the slip stitch. I used *Stitchworld* pattern 461 (Card One) again, but this time elongated. Brother Card Two would have the same effect. For the pattern I knitted four rows with dark yarn, then four rows light. I then alternated two rows dark, two light for eight rows, then four dark, four light and four dark again. With the "hem turn-up" row plus one to select the needles, this makes 30 rows in all. It is obvious that this is a much shorter cuff than the woven one. Once again, the work needs to be turned if the right side is to be plain stocking stitch, but I have not turned it on this sample. This stitch makes quite an attractive



Figure 1

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pattern on the "right" side, with no long floats to catch the fingers. (Sample Four.)

All these samples have been for single bed work, but I have got

some more up my sleeve (no pun intended!) which will have to wait until next month. These will be for those with ribbers.

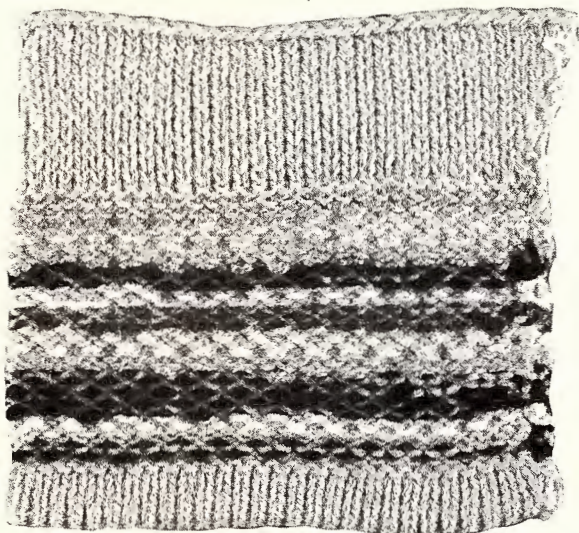


Figure 2



Figure 3

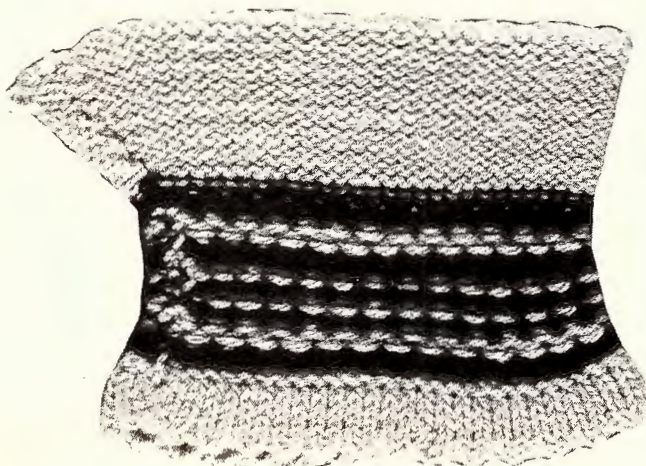


Figure 4

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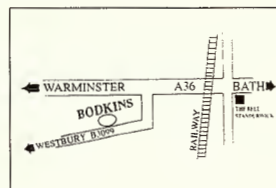
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BACK

With ribber in position and carriage at right, set machine for 1x1 rib. Push 86 [91, 95, 99] Ns at left and right of centre 0 to WP. 172 [182, 190, 198] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1x1 rib. Using MC, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-2/MT-2, K 36 rows. Transfer sts as on needle diagram 1. Pick up heel of sts and place on to empty Ns. Set RC at 000. Using MT, cont in cable patt. K 120 [120, 124, 128] rows. Work measures 34.5 [34.5, 35.5, 36.5] cm, 13½ [13½, 14, 14½] in.

SHAPE ARMHOLES

Cast off 5 sts at beg of next 2 rows. 162 [172, 180, 188] sts *. K 108 [112, 116, 120] rows. RC shows 230 [234, 242, 250] and work measures 59.5 [60.5, 62.5, 64] cm, 23½ [23¾, 24½, 25¼] in. Place a marker between sts 33 and 34 at left and right of centre 0. Cast off.

FRONT

Work as for back to *. K 78 [82, 86, 90] rows.

SHAPE NECK

Using a length of MC, cast off centre 20 sts. Push 71 [76, 80, 84] Ns at left to HP and cont on rem sts for first side. K 1 row. Cast off 5 sts at beg of next row, K 1 row. Cast off 3 sts at beg of next and foll alt row. Dec 1 st at neck edge of next 6 rows. K 1 row. Dec 1 st at neck edge of next and every foll alt row until 48 [53, 57, 61] sts rem. K 6 rows. Cast off. With carriage at left, push rem Ns from HP to WP. Finish to correspond with first side reversing shapings.

SLEEVES

With ribber in position and carriage at right, set machine for 1x1 rib. Push 43 [43, 45, 45] Ns at left and right of centre 0 to WP. 86 [86, 90, 90] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1x1 rib. Using MC, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-2/MT-2, K 30 rows. Transfer sts as on needle diagram 2. Pick up heel of sts and place on to empty Ns. Set RC at 000. Using MT, K 1 row. Shape sides by inc 1 st at each end of next and every foll alt row until there are 100 [110, 118, 118] sts, then on every foll 4th row until there are 176 [184, 192, 194] sts. K 3 [2, 3, 3] rows. RC shows 169 [174, 179, 183] and work measures 45 [46, 47, 48] cm, 17¾ [18¼, 18½, 19] in. Place marker at each end. Cont to inc on every 4th row from previous inc until there are 180

6 HONEYCOMB AND CABLE RIB SWEATER

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge machines with a ribber.

MATERIALS

Bramwell Duomagic.

1 [1, 1, 1] x 500g cone in Gray (MC).

A small amount in Black (C).

GARMENT WEIGHT

Finished garment in first size weighs 515g.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to F. W. Bramwell & Co. Ltd., Unit 5, Metcalf Drive, Altham Lane, Altham, Accrington BB5 5TU.

YARN THICKNESS

This yarn is medium fine weight and knits as three ply.

MEASUREMENTS

To fit bust 82 [87, 92, 97] cm, 32 [34, 36, 38] in.

Actual size 94 [100, 104, 109] cm, 37 [39½, 41, 43] in.

Length to shoulder 59.5 [60.5, 62.5, 64] cm, 23½ [23¾, 24½, 25¼] in.

Sleeve seam 45 [46, 47, 48] cm, 17¾ [18¼, 18½, 19] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

36 stitches (on back bed) and 44 rows to 10 cm, 4 in measured over rib pattern before smocking (tension dial setting approximately 2/2).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

When casting off, increasing or decreasing, only the stitches on back bed are counted. Cast off, increase or decrease on ribber as required.

CABLE PATTERN

K 10 rows. Cross sts 3 and 4 in front of sts 1 and 2.

[188, 196, 198] sts. K 2 [1, 2, 2] rows. Cast off.

NECKBAND

Join right shoulder seam. Push 142 Ns to WP. With wrong side facing, pick up 142 sts around neck edge and place on to Ns. Set RC at 000. Using MT-1 and MC, K 4 rows. Using MT, K 4 rows. Using MT+1, K 8 rows. Using MT+2, K 4 rows. Using MT+8, K 1 row. Cast off.

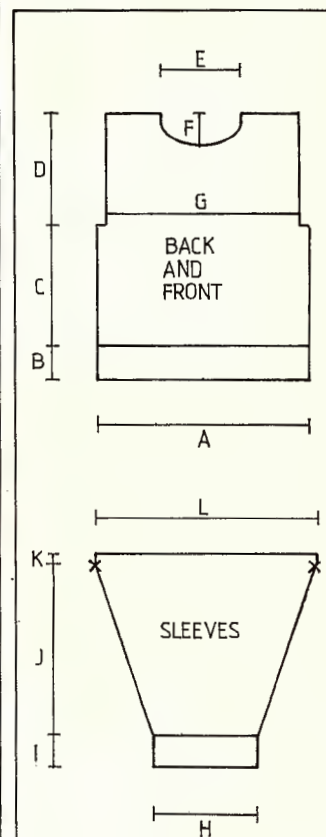
CORDS [KNIT 4]

Using C, cast on 3 sts by hand. Set RC at 000. Using MT, K approx 250 rows. Cast off.

MAKING UP

Join left shoulder and neckband seam. Thread cords through cables and secure ends. Using 2 strands of C, catch ribs tog every 10 rows to create smocked honeycomb effect on the centre

back and centre front panel. Smock lower part of sleeve in the same way for 30 rows. Set in sleeves, sewing rows above markers to cast off sts at armholes. Join side and sleeve seams.



A = 47.5 [50.5, 52.5, 55] CM

B = 7.5 CM

C = 27 [27, 28, 29] CM

D = 25 [26, 27, 27.5] CM

E = 18 CM

F = 7 CM

G = 44.5 [47.5, 49.5, 52] CM

H = 23.5 [23.5, 25, 25] CM

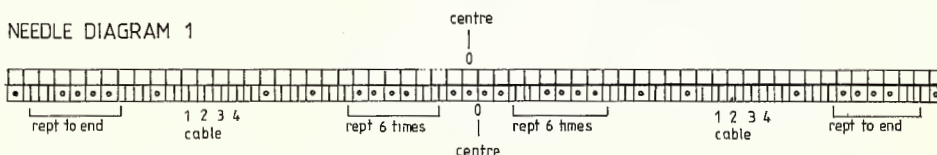
I = 6.5 CM

J = 38.5 [39.5, 40.5, 41.5] CM

K = 1.5 CM

L = 50 [52, 54, 55] CM

NEEDLE DIAGRAM 1



NEEDLE DIAGRAM 2





QUESTION TIME

Winter is really upon us now, so we don't have to feel guilty about gardening and so on, but can really enjoy the time at our machines. As if anything can stand in the way of our knitting!

Pat Coulston

We had some interesting garments at Club this week with some good ideas. The first one, shown by Doris, was man's cardigan in pure wool. She had used two different very fine yarns of almost the same colour. So she wound off a ball from each cone, threading two strands of one colour in feeder 1 and two strands of the other in feeder 2, inserted a card and set the machine to Fair Isle. This made the garment look as if it was all knitted in one colour. More about this garment remained to be revealed. It came out too large, so, with her overlocker, she whizzed up the sides and down the sleeve seams, making it the size she wanted. When asked how would she have done it if she did not have an overlocker, she replied she would have used "cut and sew" technique. That is, sewn along the seams where required, cut off the excess on completion and zig-zagged the edges to neaten things off.

Another really effective garment Doris showed, used one row of garter stitch in about every four rows for the cuffs and neckband. This was most attractive, and from a distance looked a little like pin tucks – but was of course, much easier.

Doris used her beloved garment carriage, but those without this accessory could remove the work on to waste yarn, turn it, replace it, knit one row, remove on to waste yarn, turn it back and return all the stitches to the machine, or of course, remove and return the work using the garter bar.

One of the ladies had made a sideways knitted, very full skirt and a lovely double breasted jacket plus two tops, all out of one cone of Grigna, in a cool mint green.

Another garment shown was a plain jumper, "lifted" by the clever use of a couple of flower and bead motifs, while another attractive plain summer top used knitted leaves for an appliquéd motif.

Talking of added motifs, Olive showed an adorable motif jumper for a little boy which had a tiny knitted bow tie, decorated with sewn on lurex dots.

One skirt and cardigan top, in deep purple, were given just the right finish by clear glass buttons, which allowed the purple colour to show through. Very clever!

Georgie told of her disaster. She had made an intarsia front and, thinking she would get away with it, did the back with her ordinary carriage. Result – one back that came out larger than the front! "What," we asked, "should you have done?"

"Made two stupid tension swatches," was her reply. Say no more!

It was time for questions:

Q (From a Duomatic knitter, but the question applies to all machines with a ribbing attachment.) "The other day, I made a shawl, starting with waste yarn to give a little weight before going into the pattern, in an every needle rib. I knitted about six rows, then went into my main colour, continuing in the every needle rib pattern. The problem is, I cannot now get to those first stitches, as the knitting will not 'undo' from the bottom upwards and I don't want to cut the waste yarn off and lose my open stitches that are in the every needle rib."

A "No problem. Take your shawl and turn it upside down, so that the cast on edge is at the top. Bend the waste knitting backwards, away from you; this will expose the line of 'stitches'. Take a fine knitting needle or, preferably, a fine circular knitting needle and put the needle through each 'stitch'. On completion, cut the waste yarn as close to the knitting needle as you can (be careful not to cut the picked up stitch) and then pull out the little ends of waste yarn that get left behind. All stitches are now safely on the needle and you can return them to

the knitting machine, cast off, or do whatever you wish with them.

It would, of course, have been much better to have taken preventive action in the beginning. Cast on with waste yarn as usual and knit a few inches. Thread up with button thread or similar, set to circular and knit two rows. With main colour, cast on again, as if you were starting at the beginning of the knitting (for Japanese machines, however, do not remove the ribber comb from the waste yarn) and continue to knit. On completion, all you have to do is to snip the button thread at both ends and pull it out. The waste yarn drops off and leaves exposed a perfect cast on edge."

Q "I like to do cable knitting but sometimes the cabled stitches are so tight that the drag on the knitting pulls the needles all out of shape. When the next row is knitted, I can feel the 'grinding' because of this tightness. I always bring all the involved needles plus a few more both sides to holding position."

A "There are several ways of dealing with this, but here is a suggestion for one of the most simple and effective. Before you commence knitting, wind off a small amount of main colour yarn into as many little balls as you have cables running up the knitting. Let us suppose we are going to cable over six stitches.

After the rib (or at commencement of cabling) put the stitches both sides of the cabling stitches on to a piece of contrast yarn and leave those empty needles in non working position.

Knit six rows (or however many rows you want to knit between the cables). With one of the pieces of main coloured yarn, knit a 'row' of the six stitches to be cabled, by hand. Pull the work down beneath these six knitted stitches. Cable. You will now notice that the knitting is not at all tight. Knit four rows. Lay the length of yarn into the hook of one of the cabling needles. Knit two rows and repeat, knitting down

the six stitches by hand. Cable. Continue, always knitting the six stitches down by hand before cabling. On completion, pick up the stitch held on the contrast yarn and latch it up right to the top to plate it on to the empty needle. You will notice that you now get a cable on the right side of the work, with a purl stitch running up both sides of the cable.

When you compare this method of cabling, not only will it be easier to knit and therefore kinder to your machine, but the actual cable is a little bolder and looks more attractive.

Whilst on cabling, may I tell you about a super four stitch cable that would be suitable, for example, for running up the centre of a sleeve.

Thread up with two colours and set the machine on Fair Isle. On Knitmaster/Silver machines only, bring forward your side levers and put on the right yarn separator – (make sure the latches of the needles on the yarn separator are back).

All machines – bring all needles left of centre 0 to HP. Knit one row. Note: All needles right of centre 0 are knitted in colour 1 whilst all needles left of 0 are knitted in colour 2.

Bring to HP all needles left of 0 and lay the colour 1 yarn on top of these needles. Knit back. Repeat these two rows twice more. Using two double pronged transfer tools, cable the centre four stitches – that is, stitches 1 and 2 left of centre 0 with 1 and 2 right of centre 0. Leave in HP all needles that contain stitches in colour 2. Knit one row. Bring all needles in colour 2 forward, place yarn over the top of needles left of 0 and knit one row. Repeat twice more. Cable again and continue in this way.

This can, of course, also be done on the Duomatic machines, with the use of pushers and BX setting, working on the back bed.

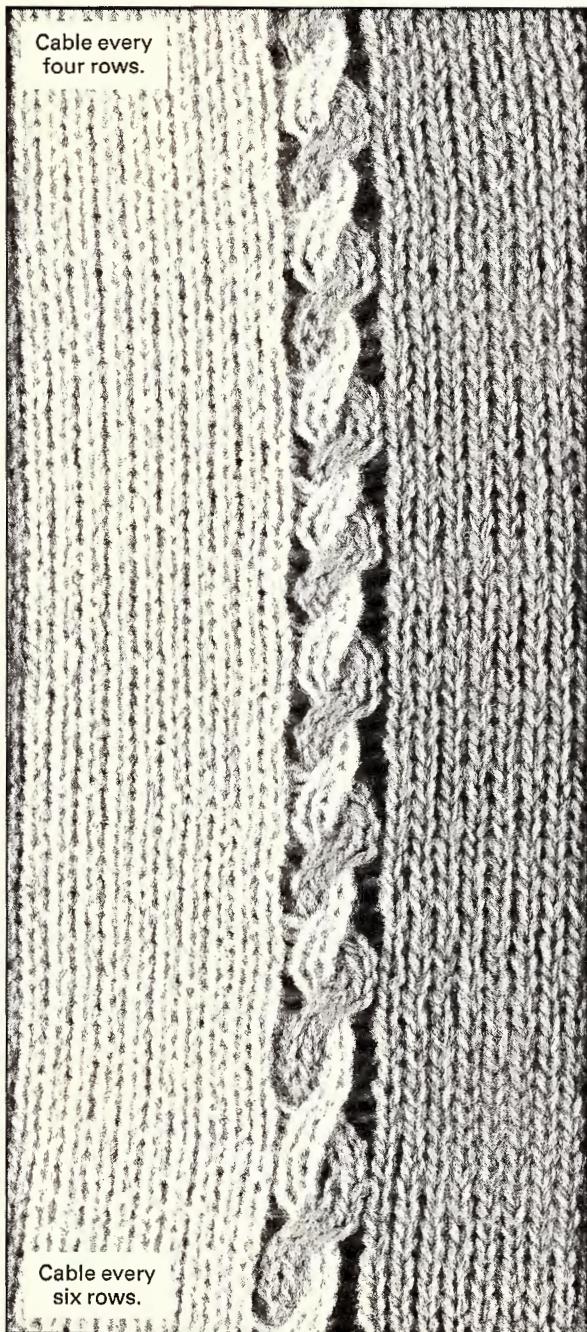
Thus:
Colour 1 in feeder 1 and colour 2 in feeder 2.
Put up a pusher in NWP beneath all needles right of centre 0 and a pusher in WP for all needles left of 0. BX←

GX

| | | | x | | | | | x | | | | |

x = empty needles

Cable every
four rows.



Cable every
six rows.

Black Strippers. Colour 2, knit two rows (you must start with colour 2).

Colour 1, knit two rows. Knit these two rows twice more. Cable the two stitches left of 0 with the two stitches right of 0. Rearrange the four cabling pushers, so that there is a pusher in WP beneath each needle in colour 2. Knit six rows as before and cable again, rearranging the four cabling pushers as necessary each time you do a cable."

Q "I have a Passap Duomatic and would like to use the 'knit-in beads' - can these be used on my machine?"

A "No problem. It will be easier to work on the back bed. You can use either a fine

crochet hook, or the special bead transfer tool. Put the bead on to the crochet hook. Bring the needle (on which the bead is to go) forward, so that the stitch goes behind the latch. Put the crochet hook into the hook of the needle and, at the same time, take the needle back to NWP so that the stitch goes on to the crochet hook. Pull the stitch through the bead. Bring the empty needle forward again and return the stitch back on to it. If you find it difficult to get the stitch back on to the needle with the crochet hook, transfer the stitch from the crochet hook to the single transfer tool and then tip the stitch into the hook of the empty needle.

As you knit the next row, the blade of the black stripper will go above the bead and the row will knit quite happily."

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7 DECO DIAMONDS SWEATER

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard machines with or without a ribber.

MATERIALS

Spectrum Vermont 4-ply Perle
1 [1, 1] x 500g cone in White (MC).
1 [1, 1] x 500g cone in Black (A).
A small amount in Serpentine (B) and Mulberry (C).

GARMENT WEIGHT

Finished garment in first size weighs 500g.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to Spectrum Yarns Ltd, Spa Mills, New Street, Sleithwaite, Huddersfield HD7 5BB.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

To fit bust 87-92 [97-102, 107-112] cm, 34-36 [38-40, 42-44] in.
Actual size 109 [119, 129] cm, 43 [46½, 50½] in.
Length to shoulder 65.5 [69.5, 73.5] cm, 25¾ [27½, 29] in.
Sleeve seam 46 [47.5, 49] cm, 18 [18¾, 19¼] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given it applies to all sizes.

TENSION

30 stitches and 39 rows to 10 cm, 4 in measured over Fair Isle pattern. (tension dial setting approximately 9)

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4

KNITTING NOTES

We used knit side of knitting as right side of garment. Punch card, as shown, before starting to knit.

BACK

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push 83 [90, 98] Ns at left and right of centre 0 to WP. 166 [180, 196] Ns. * Push corresponding Ns on ribber to WP. Arrange Ns for 1x1 rib. Using A, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-6/MT-6, K 26 rows. Transfer sts for st st *

MACHINES WITHOUT RIBBER

Push 82 [90, 97] Ns at left and 82 [89, 97] Ns at right of centre 0 to WP. 164 [179, 194] Ns. * Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-3 and A, K 53 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in A evenly along the row. Unravel WY when work is completed *

1st AND 3rd SIZES

Inc 1 st at each end.

2nd SIZE

Inc 1 st at right edge.

ALL SIZES

166 [180, 196] sts.

ALL MACHINES

Insert punchcard and lock on first row. Take carriage across twice without knitting. Set RC at 000. Using MT, release card and cont in Fair Isle with MC in feeder 1/A and A in feeder 2/B. K 140 [148, 160] rows. Work measures 41.5 [43.5, 46.5] cm, 16¼ [17¼, 18¼] in. Place marker at each end **. K 94 [102, 106] rows. RC shows

234 [250, 266] and work measures 65.5 [69.5, 73.5] cm, 25¾ [27½, 29] in. Using a length of MC, cast off centre 60 sts. Push 53 [60, 68] Ns at left to HP. Using WY, K a few rows in st st over rem sts and release from machine. Push Ns from HP to UWP. Using WY, K a few rows and release from machine.

FRONT

Work as for back to **. K 70 [78, 82] rows.

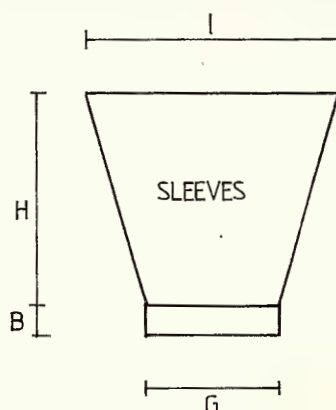
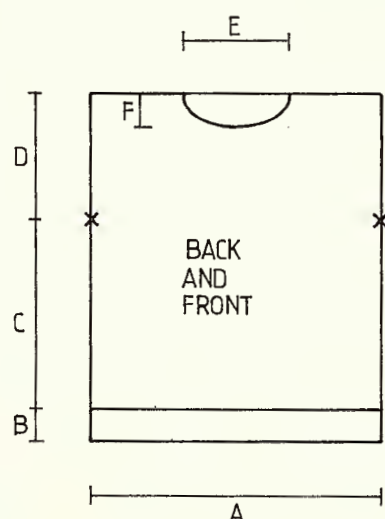
SHAPE NECK

Note patt row on card. Using a length of MC, cast off centre 30 sts. Using nylon cord, K 68 [75, 83] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. Dec 1st at neck edge on every row until 59 [66, 74] sts rem, then on every foll alt row until 53 [60, 68] sts rem. K 3 rows. Using WY, K a few rows in st st and release from machine. With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side reversing shapings.

SLEEVES

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push 37 [39, 43] Ns at left and right of centre 0 to WP. 74



- A = 55 [60, 65] CM
- B = 5.5 CM
- C = 36 [38, 41] CM
- D = 24 [26, 27] CM
- E = 20 CM
- F = 6 CM
- G = 24.5 [26, 28.5] CM
- H = 40.5 [42, 43.5] CM
- I = 48 [52, 54] CM





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13f12

[78, 86] Ns. Work as for back from * to *.

MACHINES WITHOUT RIBBER
Push 37 [39, 43] Ns at left and 37 [38, 43] Ns at right of centre 0 to WP. 74 [77, 86] Ns. Work as for back from * to *.

2nd SIZE

Inc 1 st at right edge.

ALL SIZES

74 [78, 86] sts.

ALL MACHINES

Insert punchcard and lock on first row. Take carriage across twice without knitting. Set RC at 000. Using MT, release card and cont in Fair Isle with MC in feeder 1/A and A in feeder 2/B. Shape sides by inc 1 st at each end of every 4th row until there are 144 [156, 162] sts. K 18 [8, 18] rows. RC shows 158 [164, 170] and work measures 46 [47.5, 49] cm, 18 [18¾, 19¼] in. Cast off.

TO JOIN RIGHT SHOULDER

Push 53 [60, 68] Ns to WP. With K side of right back shoulder facing, replace sts on to Ns. With P side of right front shoulder facing, replace sts on to same Ns. Using MT and MC, K 1 row. Cast off.

TO JOIN LEFT SHOULDER

Work as for right shoulder but read left for right.

NECKBAND

MACHINES WITH RIBBER

With ribber in position and

carriage at right, set machine for 1×1 rib. Using A, cast on 150 sts in 1×1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 66 rows. Transfer sts for st st. Using MT, K 1 row.

MACHINES WITHOUT RIBBER
Push 149 Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and A, K 17 rows. Using MT-2, K 17 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in A evenly along the row. Unravel WY when work is completed. Using MT, K 1 row.

ALL MACHINES

Using WY, K a few rows and release from machine.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

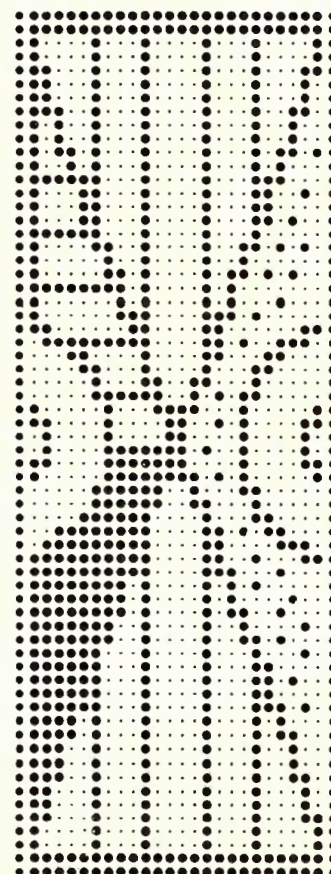
Set in sleeves between markers. Join side and sleeve seams. Join neckband seam. Pin neckband into position. Unravelling WY as required, backstitch through open loops of last row worked in A.

MACHINES WITH RIBBER

Fold neckband in half to inside and catch down.

ALL MACHINES

Swiss darn as shown in photograph using B and C.



HELP LINE

The generosity of machine knitters comes as no surprise to us – it is one of the first things one notices about them. However, your willingness to come to the aid of your fellow readers is causing a few headaches in our office. So to lighten our load and ensure that your answer is passed on quickly would you please put each response in a separate envelope with the name of the reader it is addressed to on the front. It would help if you add the month of the issue the query was printed in, such as Jan '92, then we can post the letter without delay.

Dear MKM,

In reply to the several people searching for Singer bits and pieces, I wonder if they are aware of the Singer Service Centre at Norton Fitzpaine near Taunton. Ian there (telephone 0833 333007) is willing to "rob" machines for otherwise unobtainable parts.

Yours sincerely,
Penny Mills
Haverfordwest, Pembrokeshire

Well, they will be now Penny. We hope Ian's machines will not be reduced to skeletons.

Dear MKM,

I have recently been given a very old knitting machine called Knitmaster "Instant K". It's rather curious as the needles remain stationary and, as you move the carriage, a wire cage rushes in and out amongst the needles.

Can any of your readers give me any information about this machine? It is in good condition. The carriage is like new, the row counter is still working and it is in its original box.

I also own a Toyota 950 and ribber, a Knitmaster 328 and a Zippy 90 and I'm an avid reader of

your magazine each month.

Yours sincerely,
Mrs E. Bailly
Folkestone, Kent

Is there anyone who can tell Mrs Bailey more about her unusual machine? We are sure it cannot be the sole survivor of its type.

Dear MKM,

I have an awful problem. I am a beginner at machine knitting and am pleased to say I am getting along quite well. However, every time I knit I get terribly sore and gritty eyes. I guess this is caused by the fluff off the wool but, please, has anyone got the remedy. I love my knitting and would hate to have to give it up.

Yours sincerely,
Joyce Ford
Epsom, Surrey

An awful problem indeed Joyce. You are obviously allergic to something in the yarn. We wonder if it happens with all kinds of yarn? As you say you are a beginner, you just may have been using the same type. I am sure other readers have faced your problem and hope someone will have found the cure.



"You'll be the envy of everyone at the bank, dear"

Doug Baker

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SIMPLY SILVER

This month I'm still writing about the Design Controller, in particular the programme for combining two patterns into one. At least, that's what it's called in the manual. In fact, it seems you can combine as many patterns as you like.

The manual says that the Design Controller can create patterns up to 1000 rows long. I thought therefore that 1000 rows might be the limit; however I've just combined patterns to make a

pattern 1050 rows long! There must be a limit based on the memory of the Design Controller, but I haven't found it yet.

This programme involves the use of the memory card. I wrote

about the memory card and its basic uses last month.

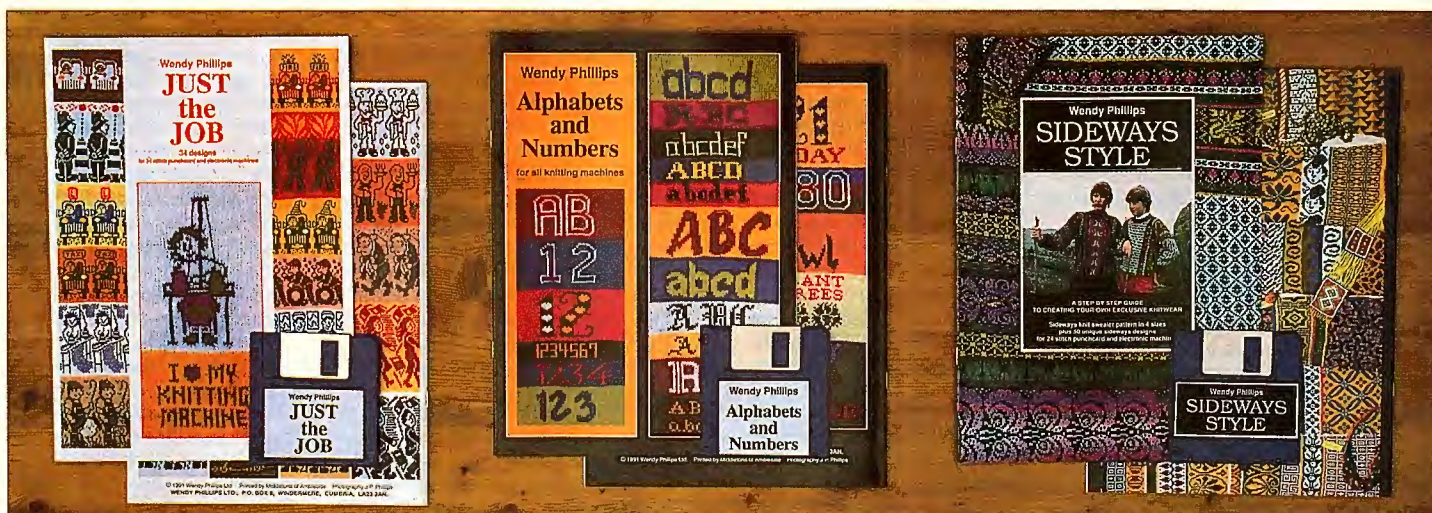
All the patterns to be combined, except the one that you want to come at the bottom of the combined pattern, have to be on a memory card. Fig.1 shows a plan of a combined pattern. If all the patterns are on mylar sheets and not on the memory card, the first thing to do is to read B, C and D into the Design Controller (one at a time) and then save them (one at a time) on a memory card.

When B, C and D have all been saved, read pattern A into the

Design Controller in the usual way. When "OK" shows at the end of the scanning, you load pattern B from the memory card. The normal way of loading a pattern is to key in "Load" followed by the number of the pattern (and "=" three times of course). If you do that now though, you'll erase pattern A and end up with just pattern B in the

Liz Norton

Wendy Phillips Picture Knitting at its Best



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With so many styles and sizes to choose from, this book will make personalising your knitwear, and getting your message across, both fun and easy. Whether for sports clubs, schools, charities or favourite rock bands, etc, initials, names and business telephone numbers are all possible. There are several tips on how to obtain good results plus graph and tracing paper.

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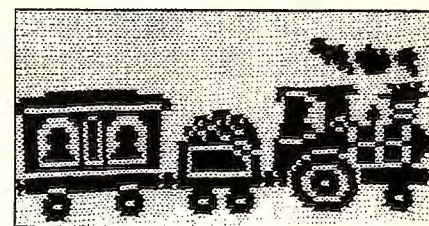
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Book: £3.99 Book + Disc: £13.94



The beauty of sideways knitting means you are not tied to producing rows of identical pictures across a sweater. The sideways knitted train, illustrated above, appears to be 90 stitches wide and has a green engine, blue truck and red carriage. In fact it was knitted using a 24 stitch punchcard with colours being changed in the usual way. Change direction, knit it sideways!

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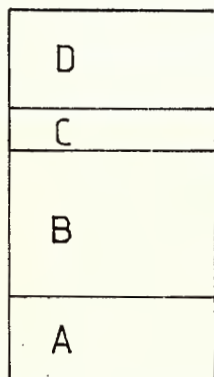
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SIMPLY SILVER *continued*

Design Controller. Instead, key in "Load" and "F2". "F2" tells the Design Controller that you want to combine patterns. Then key in the number allocated to pattern B. The Design Controller will display "SET CARD". As you have just been using the card, it is probably

Fig. 1:
Plan for pattern
made up of four parts combined
using the Design Controller.



already set, so key in "=", and the display will then tell you how many rows and stitches the pattern is; key in "=" again and "OK" is displayed. If you are combining only two patterns, then that's it. You can now press "Knit" and "=" and the pattern will be displayed. However, for this example, we still have C and D to load and they are loaded in exactly the same way as B.

As the patterns are loaded using the "Load" "F2" programme, each is added to the pattern(s) already in the Design Controller. Each pattern is positioned above any pattern(s) already in the Design Controller. So for the pattern planned in Fig. 1, B, C and D are loaded in that order.

You can also use this programme to combine patterns that are already saved on a memory card. If A was on a card, instead of scanning the mylar sheet, just load pattern A into the Design Controller first. For the first pattern use the normal load

programme, "Load", the number of the pattern and "=" three times. B, C and D are loaded in exactly the same way as in the first example.

There is one limit to this programme. All the patterns must be the same width. If you are combining patterns to make a picture or a single motif, the actual patterns can be different widths as long as there is a blank area next to them on the mylar sheet. You can then key in the same width without picking up another pattern. Obviously this only works with a pattern you're going to use as a motif, as repeats would knit up with blank areas between the narrower parts of the pattern.

You can use this programme to combine patterns that are larger than one mylar sheet, as long as all the patterns are the same width. Each component of the pattern is assembled using the Design Controller and the normal programme for a pattern larger than one mylar sheet. When complete, save it on a memory card. It can then be combined with other patterns in the usual way.

You can also combine multi-coloured jacquard programmes. Again, assemble

each component in the usual way, that is using the multi-coloured jacquard programme (see November issue). Save each component on the memory card and then combine them.

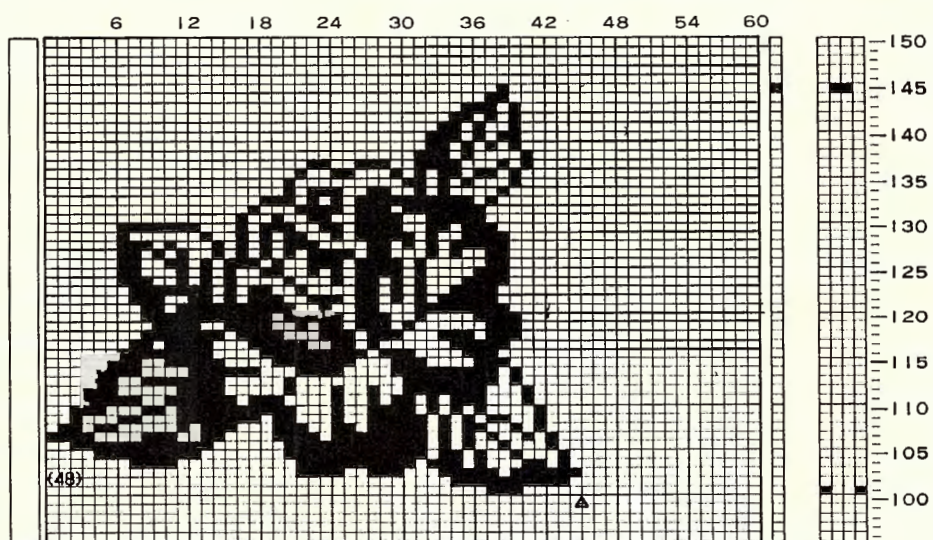
This programme (combining two patterns into one) can also be used to programme an automatic reflection. When you reflect a pattern, you usually knit first from "row 1" to the top of the pattern, then reflect it by knitting from the last row back to row 1. This can be useful if you want to knit one of the popular Fair Isle or Scandinavian style star patterns. Instead of drawing the entire star, you can just draw the bottom left hand quarter. Then reflect it and mirror image it (using the number 5 button) and you have a whole star for a quarter of the drawing.

Fig. 2 shows a plan for a quarter-star shape. The shape is 20 rows long and 15 stitches wide including one blank column at the left. When it's reflected and mirrored we want it to look like Fig. 3. The upper part of the pattern is the one that is loaded from the memory card, so we have to read and save the reflection first. Key in R 20 F4 16 =. (Note 16, not 15, because we want a plain column one stitch wide down the centre when the pattern is mirrored.) The display shows 20 RS SET and we have to prepare the mylar sheet for reading. We want to read it from row 20 to row 1. With the inspection light on, line up the mylar sheet on row 20. Turn off the inspection light, but don't key in "=" yet. As the mylar sheet is scanned, we want it to feed upwards (rather than the usual downwards). On the control panel above the inspection light there are two lights with arrows above them. These show the direction the card will move. We want it to move up, so change the light to the "up" arrow using the button beside them. Now when you key in "=" the card will move upwards as it is scanned. When scanning is complete, save the pattern on a card.

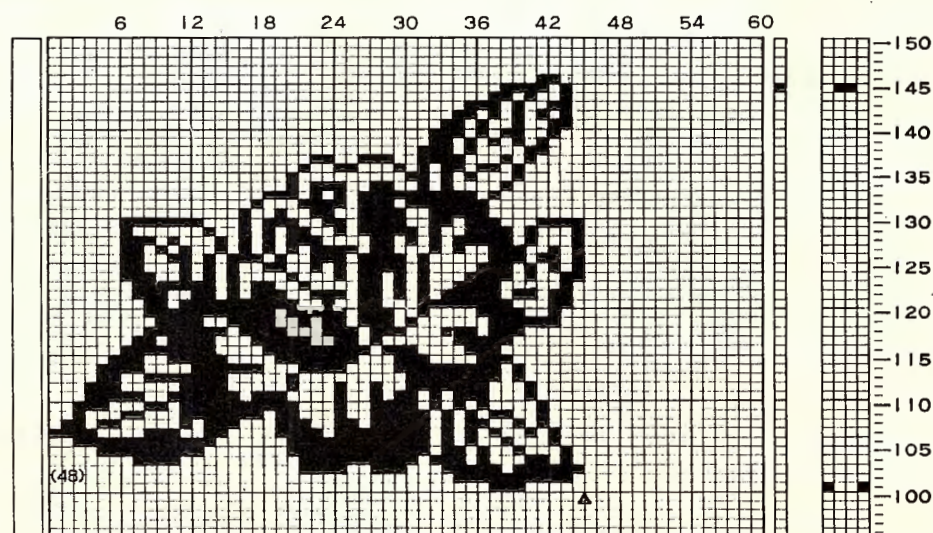
Now read in the pattern in the usual direction for the first half of the pattern. Key in R 21 (this includes one blank row for the horizontal line across the centre of the star), F4 16 =. The display says 21 RS SET. This time the mylar sheet must read from row 1 to row 21. With the inspection light on, line up the mylar sheet on row 1 and turn off the inspection light. Change the direction light back to "down" and key in "=".

When the mylar sheet has scanned, load the reflected star using "Load" "F2" and you will have the left half of the star. To mirror it, use the mirror button. If you don't want a double column of background stitches in the centre of the star, use the No. 5 light in the C position.

When programming this sort of pattern you have to think carefully about the centre vertical line – do you want a blank column or not? If



Pattern 9-48 from ECI pattern controller basic pack. Reproduced by kind permission of Silver Knitting Ltd.



Pattern 9-48 modified at right edge to make more suitable for mirror imaging.

yes, single or double? Similarly with the central horizontal line. If you want a plain horizontal line it must be programmed in one half of the pattern. In the example given, I included it in the second part of the programme by programming 21 rows, not 20. If you want a plain vertical central line, you include it in both halves of the programme, by programming 16 stitches rather than 15 in this case, then choose between double and single with the mirror button. If, as is likely, you're knitting a row of stars and want a gap between each, you need a blank column to the left of the pattern. If you're going to knit more than one row of stars, or you want plain rows between them, leave blank rows below the quarter-star and include them in the programme.

The photograph shows pattern 9-48 from the EC1 pattern pack, reflected and mirrored. I wanted to end up with a motif that was almost an oval. So the reflected part of the pattern is knitted first. I have also modified the pattern; I've enlarged one leaf and added another at the right of the original pattern, so that there isn't a blank area in the centre of the mirrored pattern. After my modification the pattern was 46 rows long. I haven't altered the width, so that remains 45 stitches.

The top half of the pattern when knitted is the pattern knitted from row 1 to row 46. So the first part of the programme was R46 F4 45. The mylar sheet was lined up on row 1 of the pattern and scanned to row 46 and then saved on a card. The second part of the programme was R45 F4 45 – only 45 rows because I didn't want to repeat row 1 of the pattern across the centre of the motif. The mylar sheet was lined up on row 46 and scanned from row 46 to row 2. The top part of the pattern was then loaded from the memory card. (If you want to save the

complete pattern you can of course save it on the memory card.)

As the second part of the pattern was scanned from top to bottom, the direction arrow will be on "up". Remember to change it to "down" before knitting the pattern.

I knitted the pattern using the mirror image button on the C position. The No.1 and No.2 left hand lights were on. The point cams were on 45 at the left and 44 at the right (one less at the right because the centre column – the 45th stitch – wasn't repeated). The N1 cam was between 45 and 46 at the left.

Again, when programming the pattern, you can decide if you want a plain row between the original pattern and its reflection. If you don't, do you want the central row (row 1) to repeat or not? This is decided by the rows scanned for the first and second half of the patterns. The mirror button decides whether or not you repeat the 45th stitch. If you want a plain column in the centre, programme 46 stitches in both halves of the programme. One thing you can't do with this pattern without redrawing it is to knit a whole row of mirror images each separated by a plain column, since the pattern is drawn right against the left edge of the mylar sheet. With this pattern you're not likely to want to do that, and if you did the individual patterns would only be joined by one stitch! However, I hope it illustrates the point I'm trying to make.

Do try reflecting and mirroring patterns. It can totally alter their appearance, and can give very interesting abstract effects. This is the end of this series on the Design Controller. Writing these articles has made me realise just how versatile it is. I know that a number of knitters are nervous of the Design Controller, thinking it is computerised and therefore difficult, but it isn't. Have a go!

Fig.2

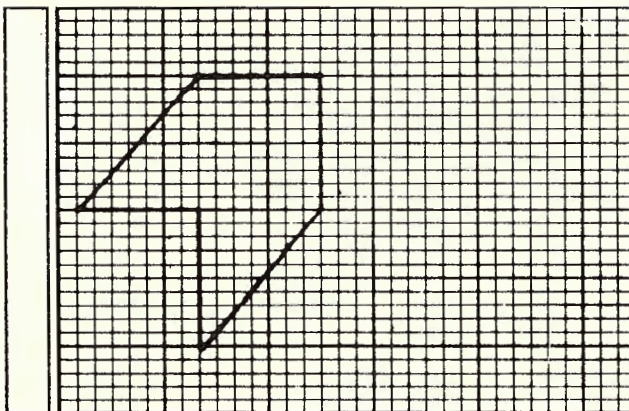
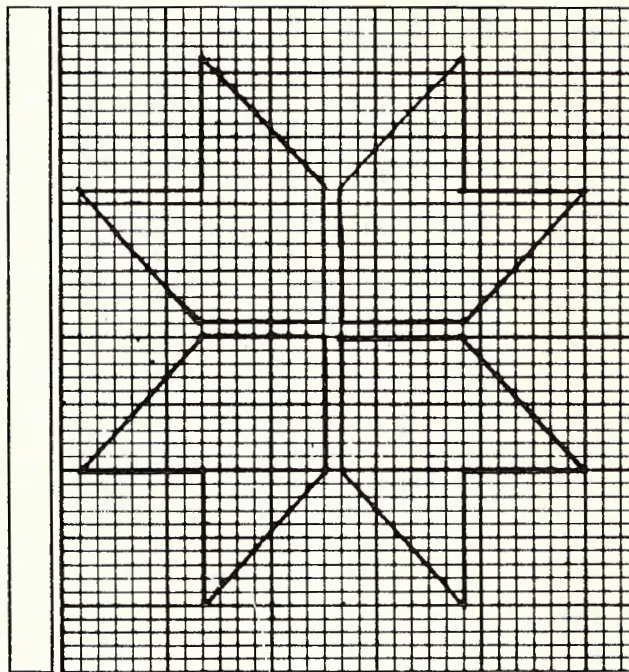


Fig.3



FOOTNOTE: Ann Kite's Video No. 5 – Programming the Silver/Knitmaster Electronics (Part B) – includes programming a reflection using the Design Controller and memory card.

The Woolleys

by Doug Baker





8 SLASH NECK SWEATER IN TUCK STITCH

PATTERN RATING

* Easy to knit. Especially suitable for improvers.

MACHINES

This pattern is suitable for standard gauge punchcard machines.

MATERIALS

Amber yarn Academy or Glen Fyne 4-ply.
1 [1, 1, 1, 1, 1, 1] x 400g cone in Academy, Lavender 57 or Glen Fyne, Pale Lilac 36 (MY).

GARMENT WEIGHT

Finished garment in third size weighs 275g.

The fibre content of Academy is 100% Acrylic; Glen Fyne is 75% Acrylic, 25% Wool. For further information about these yarns, please write to Amber yarn Ltd., Dock Mills, Dockfield Terrace, Shipley, West Yorkshire BD17 7AW.

YARN THICKNESS

These yarns are medium weight and knit as four ply.

MEASUREMENTS

To fit bust 76 [82, 87, 92, 97, 102, 107] cm, 30 [32, 34, 36, 38, 40, 42] in.

Actual size 84 [90, 97, 101, 106, 111, 116] cm, 33 [35½, 38¼, 39¾, 41¾, 43¾, 45¾] in.

Length to shoulder 54.5 [54.5, 55.5, 55.5, 56.5, 56.5, 56.5] cm, 21½ [21½, 21¾, 21¾, 22¼, 22¼, 22¼] in.

Sleeve seam 36 [36, 37, 37, 39, 39, 39] cm, 14¼ [14¼, 14½, 14½, 15¼, 15¼, 15¼] in.

Instructions are written for the smallest size, large sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

25 stitches and 59 rows to 10 cm, 4 in measured over tuck stitch pattern (tension dial setting approximately 7).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used purl side of knitting as right side of garment.
Punch card, as shown, before starting to knit. We used Toyota cards 9 and 854 for this pattern and reproduce them courtesy of Toyota.
For further information about Toyota cards and machines, please write to Aisin Company (UK) Ltd, Unit 4, Swan Business Park, Sandpit Road, Dartford, Kent DA1 5ED.

BACK AND FRONT ALIKE

Push 53 [56, 61, 64, 67, 70, 73] Ns at left and 54 [57, 61, 64, 67, 70, 73] Ns at right of centre 0 to WP. 107 [113, 122, 128, 134, 140, 146] Ns. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT-2 and MY, K 51 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MT evenly along the row. Unravel WY when work is completed.

2nd SIZE

Inc 1 st at each end.

3rd, 4th, 5th, 6th AND 7th SIZES
Inc 1 st at right edge.

ALL SIZES

107 [115, 123, 129, 135, 141, 147] sts. Insert punchcard and lock on first row. Set carriage for patt. Set RC at 000. Using MT, K 1 row. Release card and cont in tuck st. K 168 rows. RC shows 169 and work measures 34.5 cm, 13½ in. Place marker at each end. K 94 [94, 100, 100, 106, 106, 106] rows. RC shows 263 [263, 269, 269, 275, 275, 275] and work measures 50.5 [50.5, 51.5, 51.5, 52.5, 52.5, 52.5] cm, 20 [20, 20¼, 20¼, 20¾, 20¾, 20¾] in. Remove card. Cont in st st.

2nd SIZE

Dec 1 st at each end.

3rd, 4th, 5th, 6th AND 7th SIZES
Dec 1 st at right edge.

ALL SIZES

107 [113, 122, 128, 134, 140, 146] sts. K 1 row. Transfer every 3rd st on to adjacent N and push empty Ns to NWP. Using MT-2, K 32 rows. Push Ns from NWP to WP. Place loop from row below adjacent st on to empty Ns. Using MT, K 2 rows. Using WY, K a few rows and release from machine.

SLEEVES

Push 50 [50, 52, 52, 55, 55, 55] Ns at left and 51 [51, 53, 53, 56, 56, 56] Ns at right of centre 0 to WP. 101 [101, 105, 105, 111, 111, 111] Ns. Using MT and WY, cast on and K a few rows ending with carriage at left. Insert punchcard and lock on first row. Set carriage for patt. Set RC at 000. Using MT, K 1 row. Release card and cont in tuck st. K 194 [194, 206, 206, 212, 212, 212] rows. RC shows 195

[195, 207, 207, 213, 213, 213] and work measures 33 [33, 35, 35, 36, 36, 36] cm, 13 [13, 13¾, 13¾, 14¼, 14¼, 14¼] in. Cast off.

CUFFS

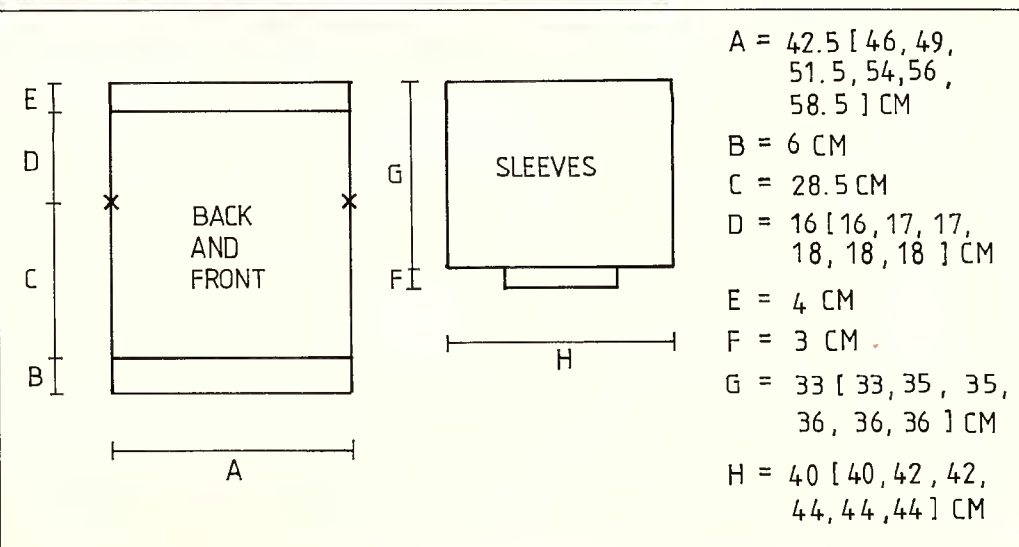
Push 71 [71, 77, 77, 83, 83, 83] Ns to WP. With K side facing, replace 101 [101, 105, 105, 111, 111, 111] sts from lower edge of sleeve on to Ns dec evenly. Using MT and MY, K 1 row. Transfer every 3rd st on to adjacent N and push empty Ns to NWP. Using MT-2, K 25 rows. Push Ns from NWP to WP. Pick up loops from first row of cuff and place on to empty Ns to form a hem. K 1 row. Cast off.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully, following instructions on cone band.

MAKING UP

Fold top ribbing in half to right side and pin in position. Unravelling WY as required, backstitch through open loops of last row worked in MY. Join shoulder seams leaving 23 [23, 23, 24, 24, 24, 24] cm, 9 [9, 9, 9½, 9½, 9½, 9½] in open at centre for neck. Set in sleeves between markers. Join side and sleeve seams.



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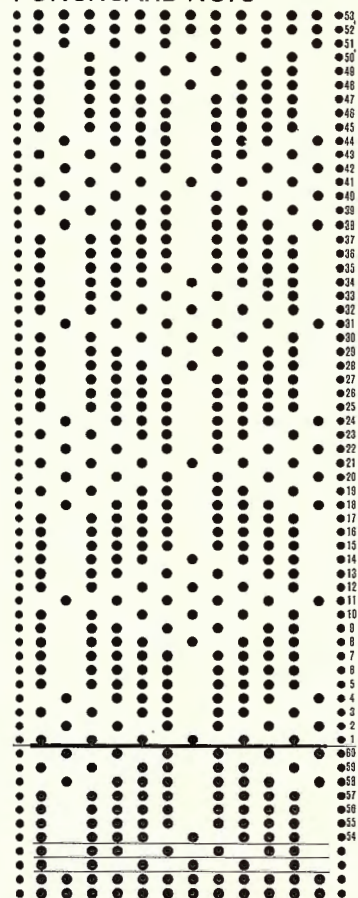
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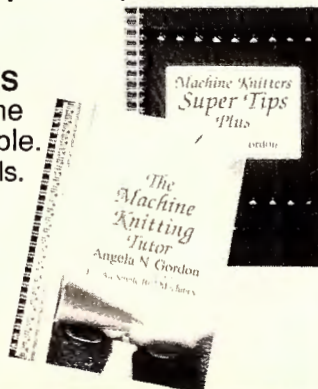
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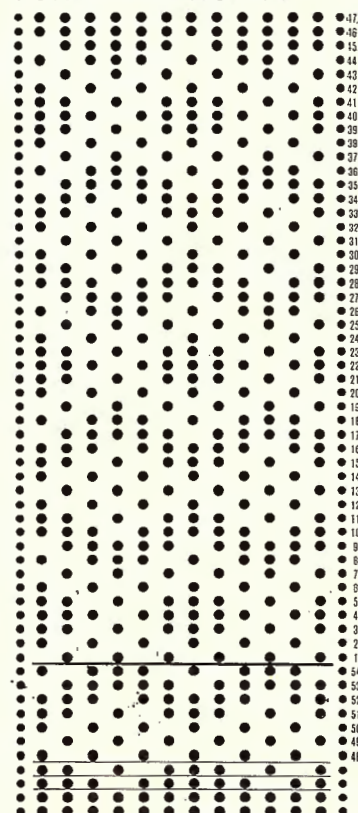
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8



SPOTLIGHT ON SILVER

1990 saw the demise of Knitmaster, a machine knitting company that had been with us since the 'fifties. Many Knitmaster knitters were worried about the future but Silver Reed, the manufacturers, were sure there was still great interest in their products and hoped to supply them.

Ken Freeman

From this, Silver Knitting Machines Limited came into being, not just to supply knitters with spares and accessories for existing machines but with the full backing of Silver Reed, to supply all their new products.

Recently I visited the Silver offices where I was shown their technology for machine knitters of the present day and future and, I must say, their ideas make sense. Up to now you could purchase either a manual, punchcard or electronic machine then each time you needed to upgrade you usually had to sell your old machine first because few parts would be interchangeable. However, it appears that the old Knitmaster dream of "modular" electronic knitting is alive and well with Silver although not at the expense of all the other machines they have on the market.

First of all, whether you're a newcomer or expert in the machine knitting field, you have to choose your machine. The choice is usually based upon what type of knitting you want to do - fine intricate work, standard 4-ply, double knitting or chunky - and then on the price you can afford. Up until recent months there was

not much choice and one tended to go for a standard (up to 4-ply) or chunky machine depending upon cost. Recently there has been a tendency for some companies and knitters to feel that the punchcard machine might be becoming a thing of the past but Silver have no intention of dropping their punchcard or basic manual knitting machines.

At the lower end of the Silver range is the LK150, a lightweight single bed machine with 150 needles at a pitch of 6.5mm which is able to cope with most hand-knitting yarns. There is a selection of accessories available such as the AG10 Intarsia Carriage and the LW1 Weaving Attachment, along with the KR11, but more of that later. There is no ribber available for this particular model as, along with most of the basic machines, it is designed to appeal to the hand-knitter coming to machine knitting for the first time.

PUNCHCARDS

Moving on, the MOD.151 is a basic metal base chunky machine that can cope with just about all heavy yarns. I know as I've had one for years! With 110 needles and a 9mm pitch, this manual machine has a selection of accessories including the SR150 ribber and the charting accessory, the KR7, although look out again for the KR11 mentioned later on.

Next come the Silver punchcard machines and here, unusually enough, there are four. The three standard gauge models all have 200 needles and 5.6mm pitch.

The MOD.210 is the basic punchcard model, a good machine to get you started with punchcard knitting. All the accessories are optional with this model, including the Magic Cam Set, the MC1, created to help you produce single motifs anywhere on a garment. The MOD.280 is the next step up and comes complete with the Magic Cam Set, amongst other refinements. Finally, the MOD.740 has the KR7 Knit Contour built in and the benefit of the master-glide roller system to help move the carriage across the bed that little bit more easily. All three machines work with the SRP60N Ribber, the LC2 Lace Carriage, the AG20 Intarsia Carriage, the YC6 Automatic Yarn Changer, the RT1 Transfer Carriage and the SC3 Automatic Linker. The MOD.210 and MOD.280 both also work with the KR7 Knit Contour. You can see that even here Silver are looking to allow you to "swap" selected accessories between machines.

The MOD.155 Professional is the Silver fully automatic chunky punchcard machine. This has 110 needles, a 9mm pitch and a built in twelve stitch repeat punchcard which makes use of Fair Isle and a selection of other stitches. The accessories available for this machine include the SR-155 Ribber, the KR7 Knit Contour, the Intarsia Carriage and again look out later for the KR11 Knit Contour.

To a beginner, the world of machine knitting is confusing enough, with its talk of manual, punchcard and now electronic machines. Often, knitters progress to these, top of the range, machines after having mastered the punchcard or manual machine, but at Silver, their "electronic modular concept" is quite ingenious. It starts with the choice of four

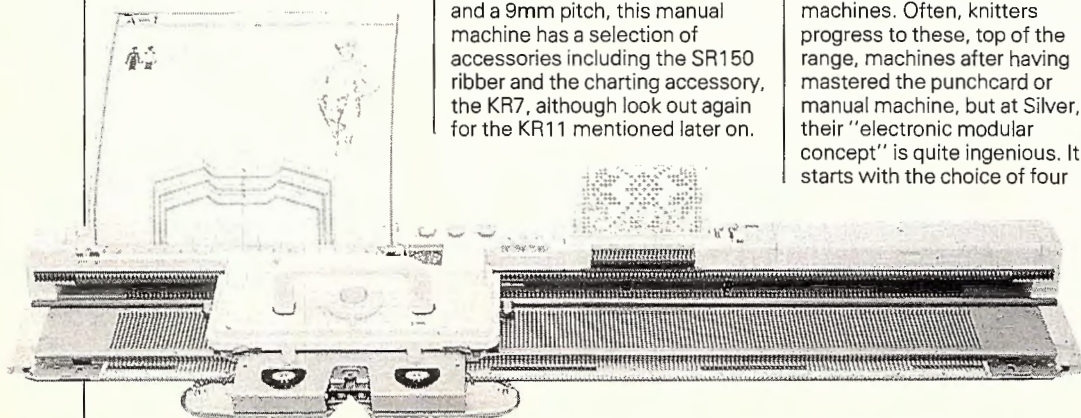
basic needle beds and for those of you who were worried that the fine gauge machine was doomed, let me assure you that you are wrong! The needle beds available within this system are the SK830 fine gauge bed, the SK840 standard gauge, the SK860 DK machine and the SK890 for chunky work. With these four needle beds you encompass the whole range of the machine knitting field, allowing you the total freedom to choose what yarns you want to knit and which machine you want to use as an electronic, rather than finding yourself restricted to just a standard or perhaps chunky gauge.

The beauty of the Silver electronic system is its fully electronic needle selection which is different from any other make that I currently know of on the market. With Silver the carriage selects the needles that are going to be knitted, whereas other systems offer a combination of mechanical bed and electronic carriage. This system, which avoids you having to calculate pre-selection on your needle bed, has always put the Knitmaster/-Silver machines in a class of their own. All the electronic working is done via the carriage, not the bed. Something that was made clear to me was that any electronic impulse that travels down the link-up cord on the machine is actually suitable for connection to a computer. Silver have not gone into computer programs themselves but the design of the system allows any new computer programs to be harnessed with the Silver programming.

ELECTRONICS

So, there you have a choice of four basic machines, all able to link up to the Electronic Pattern Controller, the EC1, which provides a multi-functional, electronic "intelligence". This is actually a "box of tricks". Instead of having all the buttons built-in on your machine, the EC1 just plugs into the carriage on the chosen needle bed. By inserting any of the pre-printed design cards (or one of your own) in the EC1 you can reproduce any section of the pattern at any time, ready to knit. In addition you can create a wide variety of pattern variations such as reversing colour and direction, mirror imaging, and vertical or horizontal expansion. All this is achieved at the touch of a finger and can be switched between any of the four electronic beds. This then is the brain of the modular system, allowing you to create your own design on sheets which are then scanned by the EC1. Once scanned the design can be modified by any of the above functions.

Along with the EC1 there is the Design Controller, the PE1, designed to help you obtain even



The Silver 740 Punchcard Knitter

greater use of your system. Using the EC1 with the PE1, you can join designs together to create larger patterns than the standard size of the EC1, which is 60 stitches. A liquid crystal display gives you instructions each time you press the function keys and displays information on your knitting status, plus warnings where necessary. It shows up to 64 stitches and eight rows of the pattern on the screen as currently stored in the PE1 memory. I believe that 200 stitches and 2,000 rows are the limits to the maximum design that can be utilised, but how many of us create designs of 2,000 rows? Using the scrolling function you can view the remainder of the pattern or the data can be copied on to Memory Cards for future use. Data can be copied from one Memory Card to another and you also have the option to knit Multi-coloured Jacquard.

As for accessories for these needle beds, you might like to know that the SRP50 ribber will continue to work with the SK840 as will the SRP60N, whilst the FRP70 Ribber works with the SK830. For the chunkies, the SR155 Ribber is suitable for use with the SK890, whilst for the totally new SK860 a ribber will soon be available. Then there are other accessories which are interchangeable; the AG20 intarsia carriage can be used with the SK840, whilst for chunky knitters, you can use the AG30. The RT1 Transfer Carriage can be operated when joined with the SK840 and SPR60N Ribber. The SC3 Automatic Linker can be used with the SK840, as can the YC6 Automatic Colour Changer.

Now comes the interesting part relating to the Knit Contour. Some of you know that I have a Silver KR10 Electronic Knit (Radar) Contour, I know that this has now been updated slightly, allowing the use of multi-coloured yarns, to be "found" by the patterning system when linked with your charting attachment. The KR10 is now being launched here as the KR11 and is suitable for use with all the Silver electronic machines, so one charting accessory suits all. This very useful charting device takes the trouble out of counting stitches when shaping a garment, but doing virtually all the work for you with a choice of half or one quarter scale patterns. It is compact (smaller than an A4 sheet of paper and about an inch high), battery operated and works from the row counter, which it plugs into. Now, to get the most from this accessory, I also use it with my punchcard and my manual chunky machines, because all you have to do is swap over the row counters – the row counters for the KR10/KR11 have a socket in them but I have noticed that a lot of the new machines already have a socket provided, although you cannot use the automatic colour

connection. Once it is connected to your machine you treat the KR11 as you normally do a charting attachment. The choice is half scale, half width and quarter scale, full width for your pattern pieces. All the stitch scales are provided as are four basic patterns for men, women and children. The KR11 will be available from Silver stockists and will cost about £120.

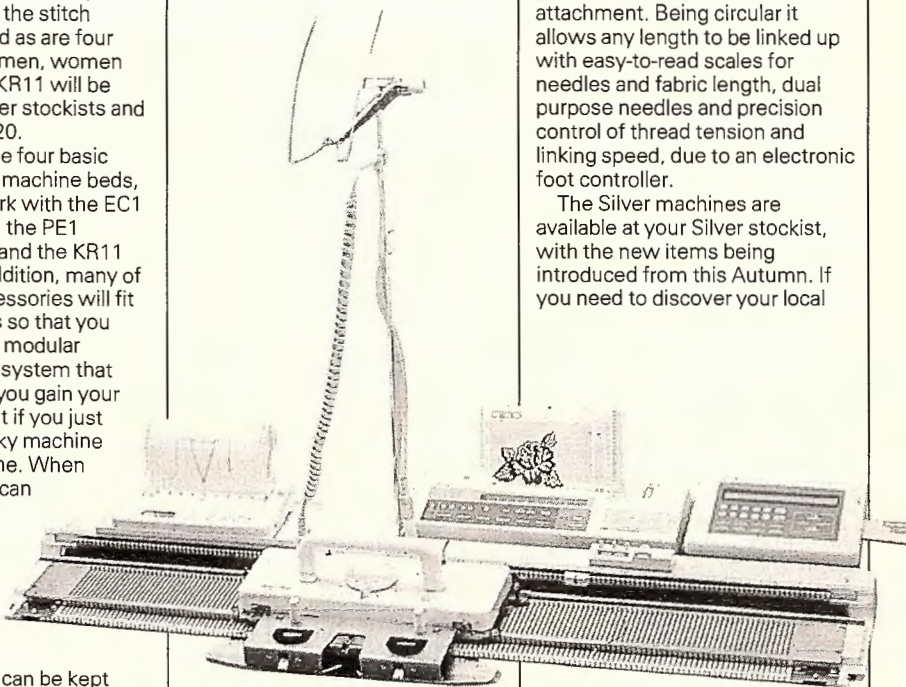
So here you have four basic electronic knitting machine beds, all designed to work with the EC1 Pattern Controller, the PE1 Design Controller and the KR11 Knit Contour. In addition, many of your standard accessories will fit the new machines so that you have a completely modular electronic knitting system that you can add to as you gain your skills, knowing that if you just want a basic chunky machine bed you can get one. When you are ready you can purchase the PE1 knowing that it will adapt to a choice of four machines, so even the costs can be kept down. As a hand knitter, you can purchase the SK860, learn to knit on the machine using all your hand-knitting yarns and when confident, purchase accessories to turn your basic machine into an electronic one.

Other products available in the Silver range include the RJ1 Jacquar Ribber Carriage suitable for use with the SK840, which allows you to knit both sides of the fabric evenly in double Jacquard or multi-coloured Jacquard stitches, setting every alternative needle to slip stitch on the ribber side. There are new electronic pattern books and memory card sets for those who are looking for ready made patterns as well as blank memory cards for you to store your own designs.

Finally on the electronic side there is the . . .

AG50, Electronic Intarsia Carriage! This totally new intarsia carriage is certainly a little larger

than that which we are used to but it has the ability to knit intarsia in five different ways, from the



▲ The Silver Modular Electronic System

holding position to the manual technique. Furthermore, by linking it to the EC1 or PE1 you can actually get it to pre-select needles for the laying over of the yarn.

Having seen this amazing carriage in operation, I don't feel that it is priced too cheaply at around the £270 mark, but it is there to help you get more from your machine – which is what Silver are working towards.

The AG50 fits on to the machine as with a normal carriage, is connected to the EC1 and you are ready to go. You can knit stockinet on it as well as

using it for intarsia and with the KR11, the colour changes on your design will be highlighted, making it even easier to create multi-coloured knitwear.

Now you really can purchase your electronic machines and accessories by choosing as much or as little as you want to and add on when you are ready. You can calculate your initial cost and then interchange your main electronic accessories from one needle bed to another.

Just to add the finishing touch, once you have knitted your garment, next comes the tricky bit, joining the pieces. If you do not have an SC3 Automatic Linker, you might be looking for a true linker and Silver again have something for you here. The DL1000 Circular Linker can also cope with elastic shirring, ornamental chain stitch, appliqué, piping and double trimming, along with your usual joining of garments and front band or collar attachment. Being circular it allows any length to be linked up with easy-to-read scales for needles and fabric length, dual purpose needles and precision control of thread tension and linking speed, due to an electronic foot controller.

The Silver machines are available at your Silver stockist, with the new items being introduced from this Autumn. If you need to discover your local

stockist you can write to Silver Knitting Machines Ltd, Unit 1, 10 Wandle Way, Willow Lane Trading Estate, Mitcham, Surrey CR4 4TE. Please enclose an SAE when writing.

From simple machines for beginners to a full modular electronic system, Silver have a machine for everyone and some unique features too.

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KNITTING MACHINES

Hello There,
I am sorry to say that this will be the last Kids' Korner and I, the Editor, am having to write this piece as your friend and ours, Uncle Bob, has died.

Uncle Bob has always been one of the team that produces Machine Knitting Monthly so we shall miss him a great deal. Your Kids' Korner was all his idea and we would not want anyone else to take his place so we will close it now with the last of Uncle Bob's puzzles in which he wishes you "HAPPY CHRISTMAS."

WIN YOUR VERY OWN KNITTING MACHINE

Mattel, one of the world's top toy companies, has sponsored the Junior Crossword Competition with a prize, for each month's winner, of a **Mattel Knit Magic**.

This easy to operate circular knitting machine comes complete with needle, tension arm, instructions and yarn. The **Knit Magic** is available at selected toy shops.

Once you have solved the Junior Crossword, send in your answers on a postcard or back of an envelope to Kids' Korner, January Crossword, Machine Knitting Monthly, 3 Bridge Avenue, Maidenhead, Berkshire SL6 4RR.

At the end of the month, the first three correct entries drawn from the post bag will each receive a Mattel Knit Magic. This will be the final Junior Crossword Competition but you have three chances to win so good luck!



CROSSWORD PRIZEWINNERS

We have had a letter from Mrs Dorothy Elliott with this lovely picture of her granddaughter, Helen Hadfield. Helen won a Knit Magic knitting machine with her entry to the junior crossword competition and here she is in the garden with the best-dressed Barbie in Wales and some of the

clothes she has knitted for her.

Dorothy says the prize made Helen a *very, very* happy little girl and it kept her busy during the school holidays.

Next we come to the results of three more competitions and I hope the following little girls will also be very happy with their Knit Magic prizes.

The AUGUST competition was

won by Rebecca Bates of Earlsdon, Coventry and her card says she is eight.

The SEPTEMBER competition was won by Kelly Cooper of Blaby, Leicestershire.

The OCTOBER competition was won by another eight-year-old, Ruth Savill of Shirley, Southampton.

Well done all of you and have fun with your knitting.

N	P	R	E	S	E	N	T	S
G	O	L	D	D	Y	E	I	R
U	L	E	E	R	T	E	N	U
G	A	R	L	A	N	D	S	D
S	N	O	W	C	I	L	E	O
A	G	I	D	E	A	E	L	L
N	E	G	M	Y	R	R	H	P
T	L	A	S	T	A	R	O	H
A	S	M	A	N	G	E	R	L

CHRISTMAS WORDSEARCH

After you have found all the seventeen Christmas items on our list, the remaining eight letters reading from top to bottom, spell out another word associated with the Festive Season. What is that word?

ANGELS
CARDS
CAROL
GARLANDS
GOLD
MAGI
MANGER
MYRRH
NEEDLE

NOEL
PRESENTS
RUDOLPH
SANTA
SNOW
STAR
TINSEL
TREE

'C' FOR CHRISTMAS

All answers to the clues given below begin with the letter 'C'. I'm sure that you will not be surprised that all the answers are connected one way or another, with the excitement of dear old, but never ageing, CHRISTMAS. The numbers in brackets tell you how many letters are in the correct answers. 'C' how many you get right!

1. This day comes on December 25th [9]
2. Christmas hymn [5]
3. You may pull one or more at Christmas parties [7]
4. Pantomime character with ugly sisters [10]
5. Method of counting the population - the reason why Joseph and Mary travelled to Bethlehem [6]
6. They were 'lowing' according to the carol [6]
7. An Advent one has a door for each day in December [8]
8. It might illuminate the top of a Christmas tree [6]

Junior Crossword



Clues

Across

5. Way out [4]
6. 'Lucky' bone found in turkey and chicken [4]
8. HAPPY [5]
9. What some may do on a winter holiday [3]
10. ___, drink and be merry [3]
12. Favourite way to cook the Christmas turkey [5]
14. Deep and crisp and ___ [4]
15. Lady's name [4]

Down

1. Town where Jesus was born [9]
2. Tiny Tim walked with a [4]
3. What some may do under the mistletoe [4]
4. CHRISTMAS [9]
7. Gold, Frankincense and [5]
11. A Christmas one will be decorated and hung with lights [4]
13. Said at the end of a prayer [4]

GUESS WHO?

My first is in Saint and also in Sinner;
Second's in tea but not in dinner;
Next is twice in banana and once in fun;
Fourth is not in Kilo but is in ton;
Fifth isn't in boil but starts a carbuncle;
Seventh's in flesh but not in meat;
Eighth's not in trick but is in treat;
Next is in you but not in me;
Last is in presents, gifts and toys;
The whole may have something for good girls and boys.

CONFUSED CAROLS

I'm afraid that I have taken some liberties with the titles of some of my favourite Christmas Carols.
I hope that you will be able to re-arrange the letters in the words below to show me what the correct titles are. The numbers in brackets tell you how many letters there are in each word of the correct title.

- LET THINGS IN [6,5]
I'D KNOW CLASS ONE
EGG [4,4,9]
THEIR SOFT NEL [3,5,4]
WEARY MAN AGAIN [4,2,1,6]
IF LOCAL FEMALE
YOUTH [1,4,3,2,8]

(ANA)GRAMMATICALLY SPEAKING

All the answers here have six letters and you can check you have them right as the answer to clue (a) is an anagram of the answer to clue (b).

1. (a) Man (b) Deserves
2. (a) Quiet (b) Decoration
3. (a) Relaxed (b) Abandon
4. (a) Quadrupeds (b) Coasts
5. (a) Divines (b) Blemishes
6. (a) Chevron (b) Cleric

ANSWERS 'C' for Christmas

CANDLE CALENDAR
CATTLE CENSUS
CRACKER CINDERELLA
CAROL CHRISTMAS

Guess Who? Santa Claus

Christmas Wordsearch YULETIDE

Confused Carols

O COME ALL YE FAITHFUL
AWAY IN A MANGER
THE FIRST NOEL
GOOD KING WENCESLAS
SILENT NIGHT

(Ana)grammatically Speaking

1. (a) Mister (b) Merits
2. (a) Silent (b) Tinsel
3. (a) Rested (b) Desert
4. (a) Horses (b) Shores
5. (a) Saints (b) Stains
6. (a) Stripe (b) Priest

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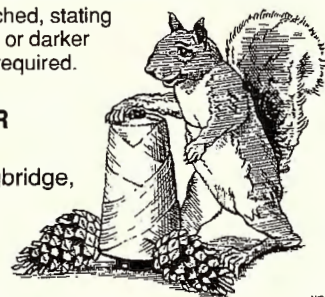
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Next is twice in banana and once in fun;
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Fifth isn't in boil but starts a carbuncle;
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WEARY MAN AGAIN [4,2,1,6]
IF LOCAL FEMALE
YOUTH [1,4,3,2,8]

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ANSWERS 'C' for Christmas

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CATTLE CENSUS
CRACKER CINDERELLA
CAROL CHRISTMAS

Guess Who? Santa Claus

Christmas Wordsearch YULETIDE

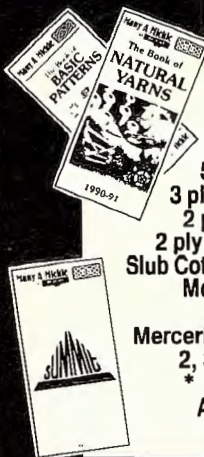
Confused Carols

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AWAY IN A MANGER
THE FIRST NOEL
GOOD KING WENCESLAS
SILENT NIGHT

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3. (a) Rested (b) Desert
4. (a) Horses (b) Shores
5. (a) Saints (b) Stains
6. (a) Stripe (b) Priest

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Mohair 4 ply & Chunky	85
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Mercedised Cotton 2/10, DK	46
2, 3 & 4 ply Soft Cotton	99
* Aran plain & colours	31
Acrylic & fancy yarns	73
TOTAL SHADES	633



* Awarded 1st prize by the British Wool Marketing Board in the machine knitting section

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RIS BISHOP SPECIAL

COUNTRYSIDE CELEBRATION JANUARY

Starting with this first issue of 1992, I am creating a series of 24-stitch designs based on the English countryside. Each month I will feature plants, animals, landscapes and so on relevant to that particular time of year so that, by December, you will have a topical design for each month of the year.

My January design features a typical winter landscape of bare trees and a close-up of a hedgerow where, if you look closely, you will see some birds are sheltering. Parts of the design can be taken and used separately, as in the "treescape" border where the colours have also been reversed to produce a snowscene. As usual with my designs, there are short "floats" on the reverse side so they are practical for all occasions and I hope you will have as much fun using these designs as I have had creating them.

Yarns and colours

These designs look stunning in two colours only, as illustrated, or you can experiment with more colours, shading trees, or the background "sky" colour. If you are knitting with two colours only, use quite a strong contrast, like black or other dark colour (for example brown or green) and white. My favourite yarn combination is to use wool for the dark colour and cotton for the light, as this adds "depth" to the look of the fabric.

January landscape

Knit welts and so on in black or darkest colour.

Join cards together so that the design is continuous.

Starting at row 1 (of card A) knit in Fair Isle with white in feeder 1 and black in feeder 2, to the end of the design (=118 rows).

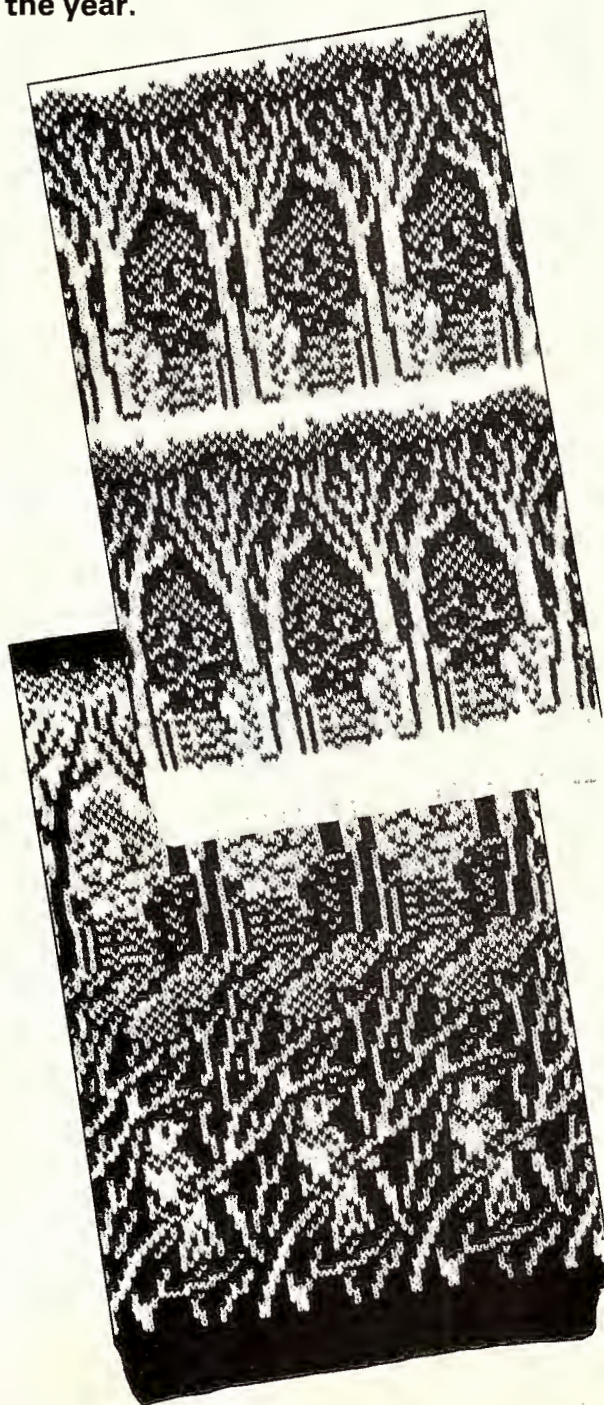
Continue in plain black.

Treescape border

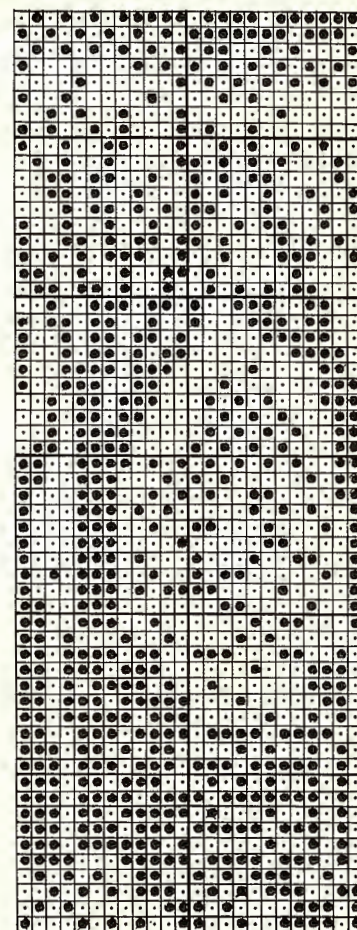
Knit welts and so on in white.

* Starting at row 5 of card B (electronic pattern row No 64), knit in Fair Isle with black in feeder 1 and white in feeder 2, to end of card B (electronic pattern row No 118). Knit 4 rows plain white.

Repeat from * but reverse direction of motif (i.e. turn punchcard over to 'black' side).

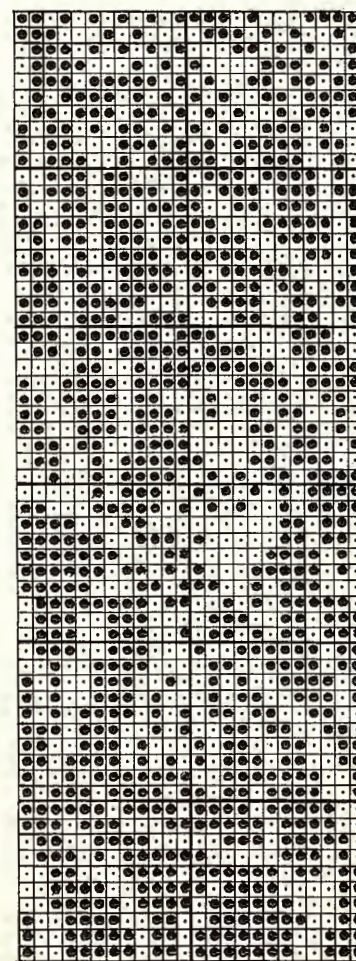


PUNCHCARD B



JOIN TOP OF CARD A TO
BOTTOM OF CARD B SO THAT
THE PATTERN IS CONTINUOUS

PUNCHCARD A





74▶

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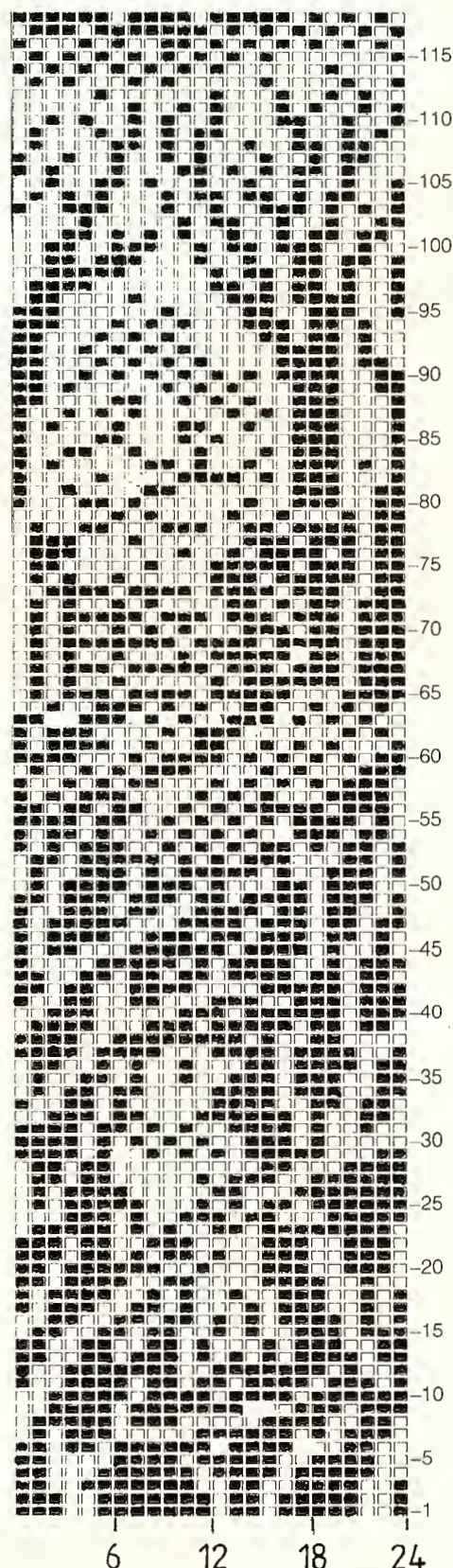
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SHOES AND LEGS

Push 60 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using C, K 20 rows. Using WY, K a few rows and release from machine. Push 30 Ns at right of centre 0 to WP. With carriage at right and P side facing, replace sts on to Ns, placing 2 sts tog on to each N. Unravel WY. Using MT+1 and A, K 8 rows. Transfer every alt st to adjacent N leaving empty Ns in WP, K 8 rows. Make a hem by placing loops of first row worked in A on to corresponding Ns. Using MT and MC, K 80 rows. Using MT+1 and A, K 6 rows. Transfer every alt st to adjacent N. Leaving empty Ns in WP, K 6 rows. Make a hem by placing loops of first row worked in A on to corresponding Ns. Using MT, K 6 rows *. Using WY, K a few rows and release from machine. Work as for first shoe and leg to *. Push 30 Ns at

9 DOLL

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for standard gauge machines.

MATERIALS

Denys Brunton De-Lux.

A small amount in Flesh (MC), White (A), Red (B), Black (C) and Brown (D).

Washable toy stuffing.

A scrap of black felt.

TENSION

No tension square necessary (tension dial setting approximately 7).

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side.

left of centre 0 to WP. With P side facing, replace sts from first leg on to empty Ns. 60 sts. K 54 rows. Using MT+1 and MC, K 46 rows. Transfer every alt st to adjacent N. Push empty Ns to NWP. Using MT-1, K 2 rows. Break off yarn, leaving a long end. Using a tapestry needle, thread end of yarn through all sts and release from machine.

ARMS (KNIT 2)

Push 28 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MC, K 40 rows. Using MT+1 and A, K 6 rows. Transfer every alt st to adjacent N. Leaving empty Ns in WP, K 6 rows. Make a hem by placing loops of first row worked in A on to corresponding Ns. K 20 rows. Break off yarn, leaving a long end. Using a tapestry needle, thread end of yarn through all sts and release from machine.

HAIR

Push Ns 81 and 82 at left and right of centre 0 to WP. Using D, wrap around these Ns 20 times. Tie loosely in the middle. Repeat 4 times more.

TWISTED CORDS (MAKE 4)

Using B, cut a length 152 cm, 60 in long. Fold in half. Tie a loop at each end. Attach a loop to a door handle. Twist the other end, then fold in half, it will twist itself tog. Neaten ends.

MAKING UP

Thread a length of yarn through loops of first row of shoes and unravel WY. Pull up, gathering sts and secure, then join shoe, inside leg seams, picot hems and back seam. Sew a line of gathering sts around neck. Stuff softly. Pull up gathering sts at neck and secure. Draw up sts at top of head and fasten securely. Thread a length of yarn through loops of first row of arms and unravel WY. Pull up gathering sts and secure, then join arm seams and picot hems. Stuff. Attach arms to body. Attach first hank of hair (in the middle) just in front of the gathered sts on the forehead and backstitch into place. Remove the original tie from centre of hank. Cont to backstitch rem 4 hanks, stitching along head seam at back of head. Divide hair into 2 and attach to side of head at mouth level. Plait and secure. Trim ends of each plait and tie with a cord. Attach a cord to each shoe. Cut eyes in felt and attach with tiny sts or glue. Using MC, sew a nose and using B, embroider mouth.



KALEIDOSCOPE

Rosie is dressing up today as Little Red Riding Hood. She has a pretty blue pinafore dress with red and white tucks and a picot edging that matches her pinny and, of course, a red hooded cape. Turn back to pattern No.9 for instructions for making Rosie herself.

CLOAK

MAIN PART

Push 140 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MC, K 219 rows. Make a lining by placing loops of first row worked in MC on to corresponding Ns. Unravel WY when work is completed. K 1 row. Using WY, K a few rows and release from machine.

HOOD

Push 100 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MC, K 119 rows. Make a lining by placing loops of first row worked in MC on to corresponding Ns. Unravel WY when work is completed. K 1 row. Cast off.

TO JOIN HOOD TO MAIN PART

Fold hood in half and join cast off edge for back seam. Push 70 Ns to WP. With P side of WY facing, replace sts from main part on to Ns, placing 2 sts tog on to each N. Unravel WY. Using MT and MC, K 2 rows. Using WY, K a few rows and release from machine, leaving Ns in WP. With K side of WY facing, replace sts on to Ns. Unravel WY. With lining side of hood facing pick up 70 sts along lower edge (through both thicknesses) and place on to same Ns. Using MT+1 and MC, K 1 row slowly. Cast off.

TIES (KNIT 2)

Using MC, cast on 5 sts by hand. Set RC at 000. Using MT-3, cont in circular cord knitting. K 150 rows. Cast off.

MAKING UP

Join front seams in main part. Sew ties at neck edge on the inside.

10 LITTLE RED RIDING HOOD CLOTHES

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for standard gauge machines.

MATERIALS

Denys Brunton De Lux 4-ply.
A small amount in Red (MC), Light Turquoise (A) and White (B).
Shirring elastic.
Small wicker basket.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to Denys Brunton Designer Yarns, Moorland Mills, Law Street, Bradford Road, Cleckheaton, West Yorkshire BD19 3QR.

TENSION

No tension square necessary (tension dial setting approximately 7).

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garments.

DRESS

SKIRT WITH FALSE PETTICOAT

Push 120 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT+1 and B, K 20 rows. Transfer every alt st to adjacent N. Leaving empty Ns in WP, K 20 rows. Make a hem by placing loops of first row worked in B on to corresponding Ns. Unravel WY when work is completed. Using MT and A, K 12 rows. Using MT+1, K 1 row. Using MT, K 12 rows. Make a hem by placing loops of first row worked in A on to corresponding Ns. Using MT+1, K 1 row. Using MT, K 10 rows. * Using MC, K 6 rows. Make a hem by placing loops of first row worked in MC on to corresponding Ns. Using MT+1 and A, K 1 row. Using MT, K 5 rows. Using B, K 6 rows. Make a hem by placing loops of first row worked in B on to

corresponding Ns. Using MT+1 and A, K 1 row. Using MT, K 5 rows. Using MC, K 6 rows. Make a hem by placing loops of first row worked in MC on to corresponding Ns. Using MT+1 and A, K 1 row *. Using MT, K 60 rows. Using WY, K a few rows and release from machine.

WAISTBAND AND FRONT BODICE

Push 60 Ns to WP. With P side of skirt facing, replace sts on to Ns, placing 2 sts tog on to each N. Unravel WY. Using MT-2 and A, K 8 rows. Break yarn. Push 20 Ns at left and right to HP. Cont on rem 20 Ns. Using MT and A, K 10 rows. Work as for skirt with false petticoat from * to *. Using MT, K 41 rows. Break yarn. Push Ns from HP to UWP. Using MT-2 and A, K 8 rows. Make a hem by placing loops of first row of waistband on to corresponding Ns. Using MT, K 1 row. Cast off.

STRAPS (KNIT 2)

Using A, cast on 5 sts by hand. Set RC at 000. Using MT-3, cont in circular cord knitting. K 90 rows. Cast off.

MAKING UP

Join side seams in front bodice. Join back seam in skirt and false petticoat, leaving waistband seam open. Insert shirring elastic into waistband and secure ends. Join waistband seam. Sew ties to top of front bodice, cross over at back and sew to waistband.

APRON

MAIN PART

Push 26 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using B, K 40 rows. Transfer every alt st to adjacent N. Leaving empty Ns in WP, K 40 rows. Make a hem by placing loops of first row worked in B on to corresponding Ns. Unravel WY when work is completed.

WAISTBAND

Using MT-3, K 14 rows. Make a hem by placing loops of first row of waistband on to corresponding Ns. Using MT, K 1 row. Cast off.

TIES (KNIT 2)

Work as for ties of cloak using B instead of MC.

MAKING UP

Join side seams. Sew ties to waistband.

TWISTED CORDS (MAKE 4)

Using MC, cut a length 152 cm, 60 in long. Fold in half. Tie a loop at each end. Attach a loop to a door handle. Twist the other end, then fold in half, it will twist itself tog. Neaten ends.

MAKING UP

Use two cords as ribbons on doll's hair and two as laces in shoes.

TO COMPLETE

Sew wicker basket handle to hand.



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1990 WINTER

IRIS BISHOP

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OBITUARY

Bob Daw

The last few weeks have been particularly difficult for us all at MKM as we shared, with his family, the deep sadness and sorrow at the passing of a very special man - Bob Daw. Our thoughts and emotions were uppermost in our minds as we prepared the December issue of the magazine for publication. Although Bob had been unwell for some time, there was still a great sense of shock and disbelief as we were brought face to face with the loss of a very dear colleague. It wasn't easy to make the decision to carry on with the magazine as if nothing had happened - but somehow, we knew that Bob would have wanted it that way.

Bob was born 62 years ago this month in London and was brought up in Hackney with his brother Jim and two sisters Dolly and Olive. He began work in a furriers - tanning hides - before completing his National Service, serving in the army in Austria. On his return, he started a career in accountancy and joined the building contractors, Tersons.

In 1974, he moved to Luton and it was there, by chance, that he met Rosemary, an old friend he had known in London. A year later they were married and this was the start of a wonderfully happy partnership which was to last 16 years.

Bob's work had taken him to a Market Research company in London and then to Sanderson Projects as an accountant. It was during this time that I met Bob and he became one of the original members of staff who started Machine Knitting Monthly in 1986.

Bob was a wonderful man, full of life and enthusiasm and with a fantastic imagination and sense of fun. One marvellous example of his humour was that as a great Spurs supporter, the tea, sugar and coffee in his kitchen had to be stored in that way - Tottenham Supporters' Club! He enjoyed cricket, was a great shopaholic and loved holidays in North Wales.

He was a man whose home and family were central to his life and he had an amazing ability to capture the imagination of children. Although he was very poorly at the time, he created our Kids' Korner characters Reggie and Peggie Egg and wrote about their "Eggventures" each month. His two grand-daughters and six grandsons will miss his stories as much as our young readers who have read about and loved the Yolk Folk. He was gifted with words and has always compiled the tricky, frequently topical and amusing puzzles which have been so popular. It is because his contributions to the Competition page and Kids' Korner were so individual that we have decided, for the time being, to end these features in the magazine.

I can think of no better tribute to a man we all liked and admired so much, than to reprint, from our January 1991 issue, a letter from Corinne Thistlewood of Leeds together with Bob's reply in his own inimitable style.

"Through the years my curiosity has been aroused. Just who is Bob Daw? Every month I thoroughly enjoy the Competition layout which Bob Daw devises along with the sense of humour often displayed between the lines!

"Is Bob Daw male or female? It could be a pseudonym - after all, it has been known of women to take up a male name or even vice versa in the writing world. I am intrigued to see the face of this character who brings pleasure, I'm sure, to all readers of MKM, whether we are lucky to win or not.

"So Anne and colleagues, what are you going to do about it? I am quite sure I am not the only subscriber to MKM who is curious about the factotem of Bob Daw! The Competition page, being the last page too, heralds a great finish to a splendid magazine for all who are knitaholics."

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"Thank you for sending me my 'fan's' letter! I hope that the following lines may dispel any lingering doubts that Corinne has as to the colour of my booties all those years ago:

My gender is male – that's no hoax,
In a crowd I'm just one of the 'blokes',
If you saw me you'd cry,
'What a strange looking guy,
Must be one of Ma Nature's poor jokes'.

The Body Shop has a notice displayed:
'Keep Daw out – he's bad for our trade.'
If an illness I get,
Rosemary sends for the Vet!
Oh Brother, have I got it made.

But to know there's a lady near Leeds,
Who sometimes can smile at my deeds,
Does help lift my blues,
When I'm searching for clues:
It's the tonic that 'yours truly' needs!

"Just for the record, I'm an Aquarian – almost an
'Antiquarian' at 60 – born 30th January 1930. Other
unfortunate events connected with my birth date include:

The execution of Charles I in 1649.
Hitler appointed Chancellor of Germany in 1933.
Funeral of Sir Winston Churchill in 1965.

"All the foregoing catastrophies, however, are more than
compensated by the birth of one of my daughters, Julie
Anne on 30th January 1965."

I'm sure you'll all join me and the staff in extending our
deepest sympathy to Bob's family – his wife Rosemary;
brother Jim and sister Dolly; Jimmy and Helen; Linda and
Chris; David and Marie; Julie and Dave; Lesley and Gary
and Adrian and all his family, friends and colleagues.

Anne Smith

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11 SWEATER WITH IVY BORDER

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard machines with or without a ribber.

MATERIALS

King Cole Anti-Tickle 4-ply.
1 [1, 1] x 500g cone in Lilac (MC).
1 [1, 2] x 50g balls in White (A).
2 [2, 2] x 50g balls in Navy (B).
2 [2, 3] x 50g balls in Bottle (C).

GARMENT WEIGHT

Finished garment in second size weighs 485g.

The fibre content of this yarn is 100% Pure New Wool. For further information about this yarn, please write to King Cole Ltd., Merrie Mills, Old Souls Way, Bingley, West Yorkshire BD16 2AX.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

To fit bust 82-87 [92-97, 102-112] cm, 32-34 [36-38, 40-44] in.
Actual size 96 [112, 128] cm, 37½ [44, 50½] in.
Length to shoulder 60 [62.5, 64] cm, 23¾ [24½, 25¼] in.
Sleeve seam 42.5 [43.5, 44] cm, 16¾ [17, 17¼] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

30 stitches and 36 rows to 10 cm, 4 in measured over Fair Isle pattern 3 (tension dial setting approximately 7).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment. Punch cards, as shown, before starting to knit. Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern.

FAIR ISLE PATTERN

Insert punchcard 1 and lock on first row: K 2 rows MC and 1 row B. Release card and cont in Fair Isle. K 4 rows B/C. Remove card. Cont in st st. K 1 row B. Insert punchcard 2 and lock on first row: K 3 rows A. Release card and cont in Fair Isle. K 32 rows A/C. Remove card. Cont in st st. K 3 rows A. Insert punchcard 1 and lock on first row: K 1 row B. Release card and cont in Fair Isle. K 4 rows B/C. Remove card. Cont in st st. K 1 row B. Insert punchcard 3 and lock on first row: K 6 rows MC. Release card and cont in Fair Isle. * K 1 row MC/B; 2 rows MC/C; 1 row MC/B and 6 rows MC only (st st). Rep from * throughout.

carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side, reversing shapings.

SLEEVES

Push 39 [42, 45] Ns at left and right of centre 0 to WP. 78 [84, 90] Ns. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Cont in Fair Isle patt. K 2 rows. Shape sides by inc 1 st at end of

next and every foll 4th row until there are 138 [144, 150] sts. K 13 [17, 19] rows. RC shows 132 [136, 138] and work measures 36.5 [37.5, 38] cm, 14½ [14¾, 15] in.

SHAPE TOP

Cast off 5 [8, 11] sts at beg of next 2 rows and 4 sts at beg of foll 4 rows. Dec 1 st at each end of every row until 84 [92, 100] sts rem, then on every foll alt row until 60 sts rem. Cast off 6 sts at beg of next 6 rows. Cast off rem 24 sts.

BACK

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push 73 [85, 97] Ns at left and right of centre 0 to WP. 146 [170, 194] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1x1 rib. Using B, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-6/MT-6, K 1 row. Using MC, K 29 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 73 [85, 97] Ns at left and right of centre 0 to WP. 146 [170, 194] Ns. * Push every 3rd N back to NWP. Using MT and WY, cast on a K and few rows ending with carriage at left. Set RC at 000. Using MT-3 and MC, K 27 rows. Using B, K 5 rows. Using MC, K 27 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed *.

ALL MACHINES

Set RC at 000. Using MT, cont in Fair Isle patt. K 122 [126, 128] rows. Work measures 39.5 [41, 41.5] cm, 15½ [16¼, 16½] in.

SHAPE ARMHOLES

Cast off 5 [8, 11] sts at beg of next 2 rows and 2 [4, 6] sts at beg of foll 4 rows. Dec 1 st at each end of next and every foll alt row until 118 [126, 134] sts rem **. K 53 [55, 57] rows.

SHAPE NECK

Note patt row on card. Using a length of MC, cast off centre 30 [32, 36] sts. Using nylon cord, K 44 [47, 49] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 6 sts at beg of next and foll alt row. 32 [35, 37] sts. K 2 rows. Cast off. With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side, reversing shapings.

FRONT

Work as for back to **. K 31 [33, 35] rows.

SHAPE NECK

Note patt row on card. Using a length of MC, cast off centre 16 [18, 22] sts. Using nylon cord, K 51 [54, 56] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 4 sts at beg of next and foll 2 alt rows, K 1 row. Dec 1 st at beg of next and every foll alt row until 32 [35, 37] sts rem. K 8 rows. Cast off. With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take

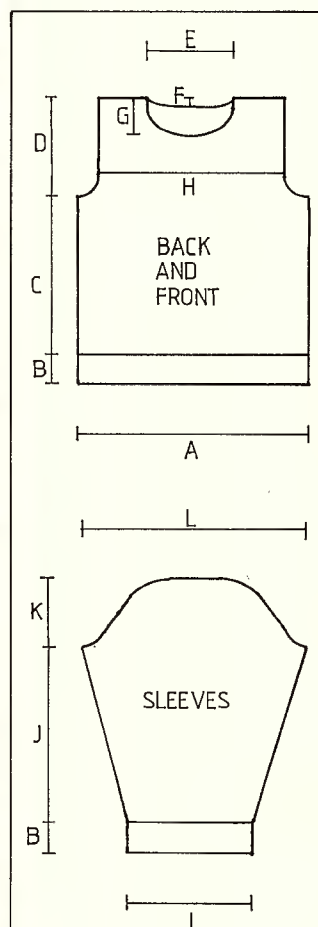
CUFFS

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using B, cast on 66 [70, 74] sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-6/MT-6, K 1 row. Using MC, K 29 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 65 [71, 74] Ns to WP. Work as for back from * to *.



A = 48.5 [56.5, 64.5] CM

B = 6 CM

C = 33.5 [35, 35.5] CM

D = 20.5 [21.5, 22.5] CM

E = 18 [19, 20] CM

F = 1.5 CM

G = 7.5 CM

H = 39 [42, 44.5] CM

I = 26 [28, 30] CM

J = 36.5 [37.5, 38] CM

K = 14 [15, 16] CM

L = 46 [48, 50] CM

BACK

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push 73 [85, 97] Ns at left and right of centre 0 to WP. 146 [170, 194] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1x1 rib. Using A, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-6/MT-6 and MC, K 30 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 73 [85, 97] Ns at left and right of centre 0 to WP. 146 [170, 194] Ns. * Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MC, K 28 rows. Using A, K 3 rows. Using MC, K 28 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed *.

ALL MACHINES

Insert punchcard and lock on tenth row. Take carriage across twice without knitting. Set RC at 000. Using MT, release card and cont in Fair Isle patt **. K 220 [228, 236] rows.

SHAPE NECK

Note patt row on card. Using a length of MC, cast off centre 28 sts. Using nylon cord, K 59 [71, 83] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 5 sts at beg of next and foll 2 alt rows. 44 [56, 68] sts. K 2 rows. Cast off. With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side reversing shapings.

FRONT

Work as for back to **. K 196 [204, 212] rows.

SHAPE NECK

Note patt row on card. Using a length of MC, cast off centre 16 sts. Using nylon cord, K 65 [77, 89] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 4 sts at beg of next and foll 2 alt rows. K 1 row. Dec 1 st at beg of next and every foll alt row until 44 [56, 68] sts rem. K 8 rows. Cast off. With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side reversing shapings.

12 MAN'S FAIR ISLE SWEATER

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard machines with or without a ribber.

MATERIALS

King Cole Anti-Tickle 4-ply

1 [1, 1] x 500g cone in Bottle (MC)

1 [1, 1] x 500g cone in Slate Blue (A)

2 [2, 2] x 50g balls in Linden (B)

1 [1, 1] x 50g ball in French Navy (C)

GARMENT WEIGHT

Finished garment in third size weighs 685g.

The fibre content of this yarn is 100% Pure New Wool. For further information about this yarn, please write to King Cole Ltd., Meme Mills, Old Souls Way, Bingley, West Yorkshire BD16 2AX.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

To fit chest 82-87 [92-97, 102-107] cm, 32-34 [36-38, 40-42] in.
Actual size 90 [105, 120] cm, 35½ [41¼, 47¼] in.
Length to shoulder 69 [71.5, 73.5] cm, 27¼ [28¼, 29] in.
Sleeve seam 48.5 [50.5, 52.5] cm, 19 [20, 20¾] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

32 stitches and 36 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial setting approximately 7)

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment.

Punch card, as shown, before starting to knit.

Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern.

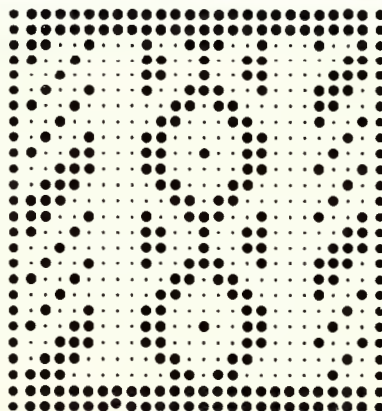
FAIR ISLE PATTERN

BACK AND FRONT

K 114 [122, 130] rows MC/A, 2 rows C/A, 34 rows B/A, 2 rows C/A, then cont with MC/A.

SLEEVES

K 114 [122, 130] rows MC/A, 2 rows C/A, 34 rows B/A and 2 rows C/A.



SLEEVES

Push 50 [53, 56] Ns at left and right of centre 0 to WP. 100 [106, 112] Ns. Using MT and WY, cast on and K a few rows ending with carriage at left. Insert punchcard and lock on tenth row. Set carriage for patt. Set RC at 000. Using MC, K 1 row. Release card and cont in Fair Isle patt. K 2 rows. Shape sides by inc 1 st at each end of next and every foll 6th row until there are 148 [154, 160] sts. K 11 [19, 27] rows. RC shows 153 [161, 169] and work measures 42.5 [44.5, 46.5] cm, 16¾ [17½, 18¼] in. Cast off.

CUFFS

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using A, cast on 72 [74, 76] sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-6/MT-6 and MC, K 30 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 71 [74, 77] Ns to WP. Work as for back from * to *.

ALL MACHINES

With P side facing, replace 100 [106, 112] sts from lower edge of sleeve on to Ns, gathering evenly. Using MT+3, K 1 row. Cast off.

NECKBAND

Join right shoulder seam.

MACHINES WITH RIBBER

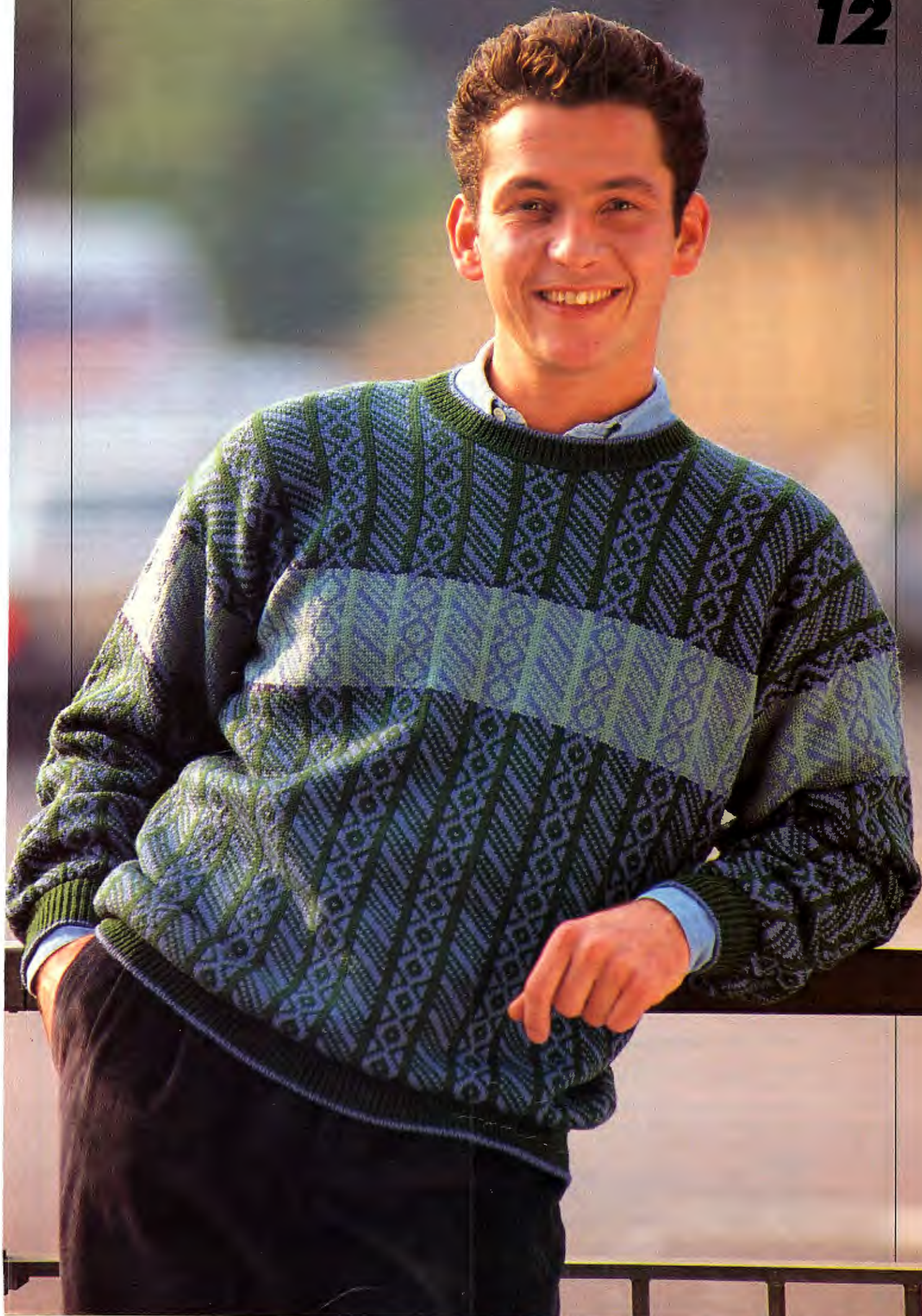
With ribber in position and carriage at right, set machine for 1x1 rib. Using A, cast on 174 sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-6/MT-6 and MC, K 12 rows. Transfer sts for st st. K 1 row.

MACHINES WITHOUT RIBBER

Push 173 Ns to WP. Push every 3rd N back to NWP. Using MT and WY cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-1 and MC, K 6 rows. Using MT-2, K 5 rows. Using A, K 3 rows. Using MC, K 5 rows. Using MT-1, K 6 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed. Inc 1 st. K 1 row.

ALL MACHINES

With P side facing, pick up 74 sts around back neck and 100 sts around front neck and place on to Ns. Using MT+3, K 1 row. Cast off.



Last Word...

If you want to tell machine knitters your latest news, tell us. There may still be time to catch the page we save for press day.

"BEST IN THE WEST" SEMINAR AND EXHIBITION

Perched high above the M5 is the Webbington Hotel. It was here that the first show in the West Country sponsored by *Machine Knitting Monthly* and organised by Kate Arklay and Diane Bennett was held in October. Over a thousand machine knitters from all over England and Wales attended the seminar.

After the essential cup of coffee on arrival, the knitters had a short time to look around the exhibition before the seminar. Diane Bennett then talked about colour changers and the garments from her books were modelled. This was followed by a fashion show of garments from the exhibitors, which included several "firsts" such as garments from

Meg Tillotson's new book about appliqué and others using motifs from Iris Bishop's "Fair Isle Pot Pourri".

Speakers after lunch were Ann Durkan and Janet Nabney, who kept the audience interested and entertained. The seminar concluded with a short fashion show put on by members of Weston Super Mare knitting club – knitters' garments which were really appreciated by the knitters attending the seminar.

The knitters also enjoyed the exhibition which was open all day and included an almost bewildering array of goods. The range of yarns was incredible, from Ridgeway with industrial yarns, Amber, Bramwell,

Brockwell, Denys Brunton and so on with repeatable yarns to Brethyn Brith and Christiana Wools whose yarns were new to many of those attending.

In addition to the speakers, other designers at the show included Iris Bishop, Anne Brown, Trisha Whitfield and Lydia Maude. Brother, Hague, Keyto and many others provided even more temptation – in fact, everything for the machine knitter.

At the end of the show, the knitters returned home with memories (and more tangible evidence) of an enjoyable day. The exhibitors packed their vans and cars and left. The "Best in the West" was over – but, don't worry, we'll be back next year.

MYSTERIES UNRAVELLED

Following the success of her occasional workshops on the ribber, tutor Joanna Nelson has been invited to run a short course for machine knitters in the New Year.

Classes will be on Monday mornings at New Milton Adult Education Centre, Lymington, Hampshire, and will last for two hours. The course runs for five weeks at a cost of £20 and Joanna has chosen to call it "Unravel the Mysteries of Machine Knitted Stitches".

Her intention is to cover a different stitch each week in such a way as to appeal to knitters of varying ability. The stitches she has in mind are Fair Isle, slip, tuck, knitweave and lace. For details of this course please phone Joanna on 0425 638087 but hurry as the course begins with the new term.

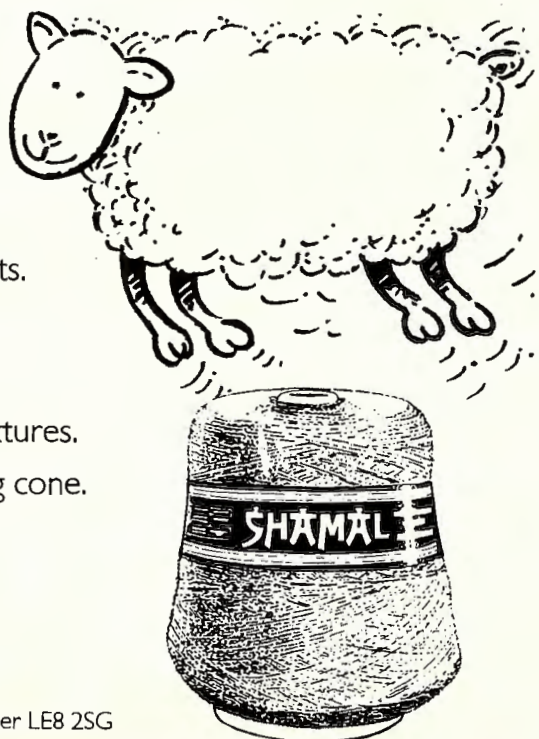
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Pattern 11 continued from page 81

ALL MACHINES
With P side facing, replace 78 [84, 0] sts from lower edge of sleeve n to Ns, gathering evenly. Using MT+3, K 1 row. Cast off.

NECKBAND

Join right shoulder seam. Insert unchord 1 and lock on first row. Push 83 [85, 89] Ns at left and right of centre 0 to WP. 166 [170, 78] Ns. With P side facing, pick up 74 [76, 80] sts around back neck and 92 [94, 98] sts around front neck and place on to Ns. Set C at 000. Using MT and MC, K 2 rows. Using MT-1 and B, K 1 row. Release card and cont in Fair Isle. Using MT-2, K 4 rows B/C. Cont 1 st st. Using MT-3 and B, K 1

row. Using MT-4 and MC, K 4 rows. Using MT+1, K 1 row. Using MT-4, K 4 rows. Using MT-3, K 4 rows. Using MT-2, K 2 rows. Using MT-1, K 1 row. Using MT+3, K 1 row. Cast off.

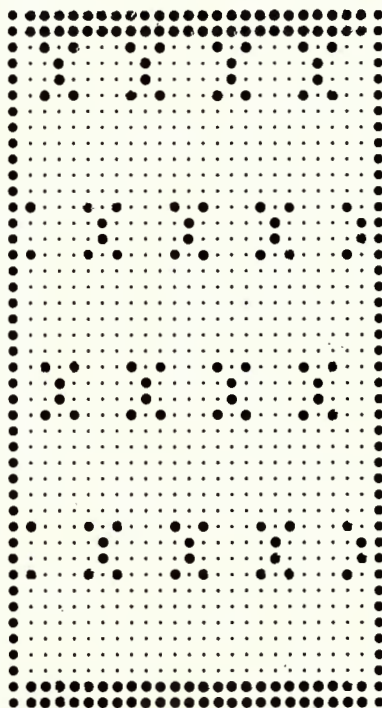
PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

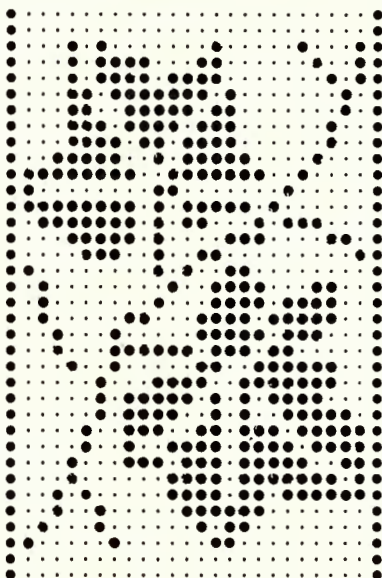
MAKING UP

Join left shoulder and neckband seam. Fold neckband in half to inside and slip st into place. Join side and sleeve seams. Set in sleeves.

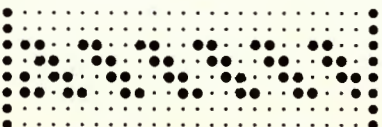
CARD
3



CARD
2



CARD
1



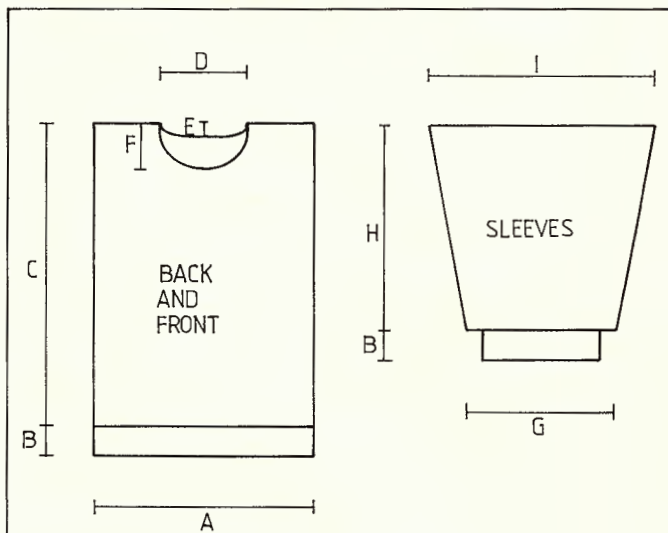
Pattern 12 continued from page 82

PRESSING

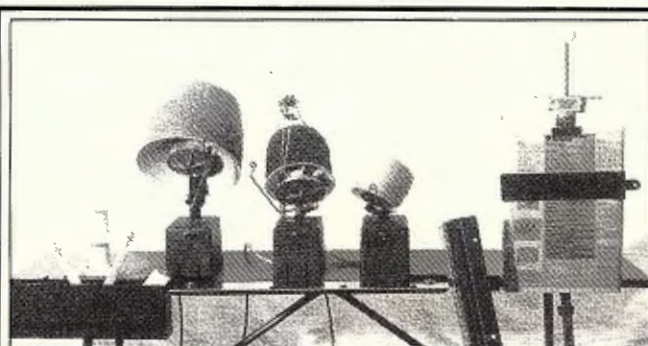
With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join left shoulder and neckband seam. Set in sleeves matching centre to shoulder seams. Join side and sleeve seams.



A = 45.5 [53, 60.5] CM	F = 9 CM
B = 6 CM	G = 31 [33, 35] CM
C = 63 [65.5, 67.5] CM	H = 42.5 [44.5, 46.5] CM
D = 18 CM	I = 46 [48, 50] CM
E = 2 CM	



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BACK

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push 46 [49, 52, 55, 58] Ns at left and right of centre 0 to WP. 92 [98, 104, 110, 116] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1x1 rib. Using B, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 1 row. Using MC, K 19 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Using 4 mm needles and B, cast on 92 [98, 104, 110, 116] sts. Work 2 rows in K 1, P 1 rib. Using MC, work in rib until welt measures 8 cm, 3¼ in. Push 46 [49, 52, 55, 58] Ns at left and right of centre 0 to WP. 92 [98, 104, 110, 116] Ns. With carriage at right, transfer sts to machine Ns.

ALL MACHINES

Insert punchcard and lock on first row. Set RC at 000. Using MT, K 2 rows B, 2 rows A, 2 rows, C and 2 rows MC. Release card and cont in Fair Isle patt *. K 116 [120, 122, 126, 130] rows.

SHAPE NECK

Note patt row on card. Using a length of appropriate colour, cast off centre 18 [18, 20, 20, 22] sts. Using nylon cord, K 37 [40, 42, 45, 47] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 7 sts at beg of next row. 30 [33, 35, 38, 40] sts. K 2 rows. Cast off. With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side, reversing shapings.

FRONT

Work as for back to *. K 102 [106, 108, 112, 116] rows.

SHAPE NECK

Note patt row on card. Using a length of appropriate colour, cast off centre 10 [10, 12, 12, 14] sts. Using nylon cord, K 41 [44, 46, 49, 51] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 3 sts at beg of next and foll alt row, K 1 row. Dec 1 st at beg of next and every foll alt row until 30 [33, 35, 38, 40] sts rem. K 4 rows. Cast off. With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side, reversing shapings.

13 MAN'S CHUNKY FAIR ISLE

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for chunky machines with 92 [98, 104, 110, 116] Ns or more, with or without punchcard facility and with or without a ribber.

MATERIALS

Robin New World Chunky.

8 [8, 9, 9, 10] x 50g balls in Cream (MC).

4 [4, 4, 5, 5] x 50g balls in Olive (A).

3 [4, 4, 5, 5] x 50g balls in Beige (B).

3 [3, 3, 3, 4] x 50g balls in Black (C).

2 [2, 3, 3, 3] x 50g balls in Corn (D).

MACHINES WITHOUT RIBBER

Pair 4 mm knitting needles.

GARMENT WEIGHT

Finished garment in second size weighs 720g.

The fibre content of this yarn is 75% Acrylic, 25% Wool. For further information about this yarn, please write to Robin Wools Ltd., Robin Mills, Idle, Bradford, West Yorkshire BD10 9TE.

YARN THICKNESS

This yarn is very heavy and knits as triple knitting.

MEASUREMENTS

To fit chest 92-97 [102-107, 112, 117-122, 127] cm, 36-38 [40-42, 44, 46-48, 50] in.

Actual size 106 [113, 120, 127, 134] cm, 41¾ [44½, 47¼, 50, 52¾] in.

Length to shoulder 72 [74, 75, 77, 79] cm, 28½ [29¼, 29½, 30¾, 31] in.

Sleeve seam 49 [50, 51, 52, 53] cm, 19¼ [19¾, 20, 20½, 21] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

17 stitches and 20 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial setting approximately 8).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment.

Punch card, as shown, before starting to knit.

Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern.

FAIR ISLE PATTERN

K 2 rows MC/C, 2 rows B/C, 2 rows B/A, 2 rows MC/A, 2 rows MC/D, 2 rows MC/A, 2 rows B/A, 2 rows B/C, 2 rows MC/C, 2 rows MC only (st st), 2 rows C only (st st), 2 rows A only (st st), 2 rows B only (st st), 2 rows MC only (st st), 4 rows MC/D, 4 rows MC/A, 2 rows MC/C, 4 rows MC/A, 4 rows MC/D, 2 rows MC only (st st), 2 rows B only (st st), 2 rows A only (st st), 2 rows C only (st st) and 2 rows MC only (st st). These 56 rows form pattern.

MACHINES WITHOUT 24 STITCH PUNCHCARD

Work from chart and adjust instructions as appropriate.

SLEEVES

Push 27 [28, 28, 29, 29] Ns at left and right of centre 0 to WP. 54 [56, 56, 58, 58] Ns. Using MT and WY, cast on and K a few rows ending with carriage at right. Insert punchcard and lock on first row. Set RC at 000. K 2 rows B, 2

rows A, 2 rows C and 2 rows MC. Release card and cont in Fair Isle patt. Shape sides by inc 1 st at each end of next and every foll 5th [5th, 4th, 4th, 4th] row until there are 84 [86, 90, 92, 96] sts. K 3 [5, 13, 15, 9] rows. RC shows 82 [84, 86, 88, 90] and work measures 41 [42, 43, 44, 45] cm, 16¼ [16½,

17, 17¼, 17¾] in. Cast off.

CUFFS

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using B, cast on 42 [44, 44, 46, 46] sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 1 row. Using MC, K 19 rows. Transfer sts for st st. With P side facing, replace 54 [56, 56, 58, 58] sts from lower edge of sleeve on to Ns gathering evenly. Using MT+2, K 1 row. Cast off.

MACHINES WITHOUT RIBBER

With P side facing and using 4 mm needles, pick up 54 [56, 56, 58, 58] sts along lower edge of sleeve. With K side facing and using MC, K 1 row, dec 12 sts evenly. 42 [44, 44, 46, 46] sts. Work 7 cm, 2¾ in in K 1, P 1 rib. Using B, work 2 rows in rib. Cast off in rib.

NECKBAND

Join right shoulder seam.

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MC, cast on 90 [90, 94, 94, 98] sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 8 rows. Using B, K 4 rows. Using MC, K 8 rows. Transfer sts for st st. K 1 row. With P side facing, pick up 40 [40, 42, 42, 44] sts around back neck and 50 [50, 52, 52, 54] sts around front neck and place on to Ns. Using MT+2, K 1 row. Cast off.

MACHINES WITHOUT RIBBER

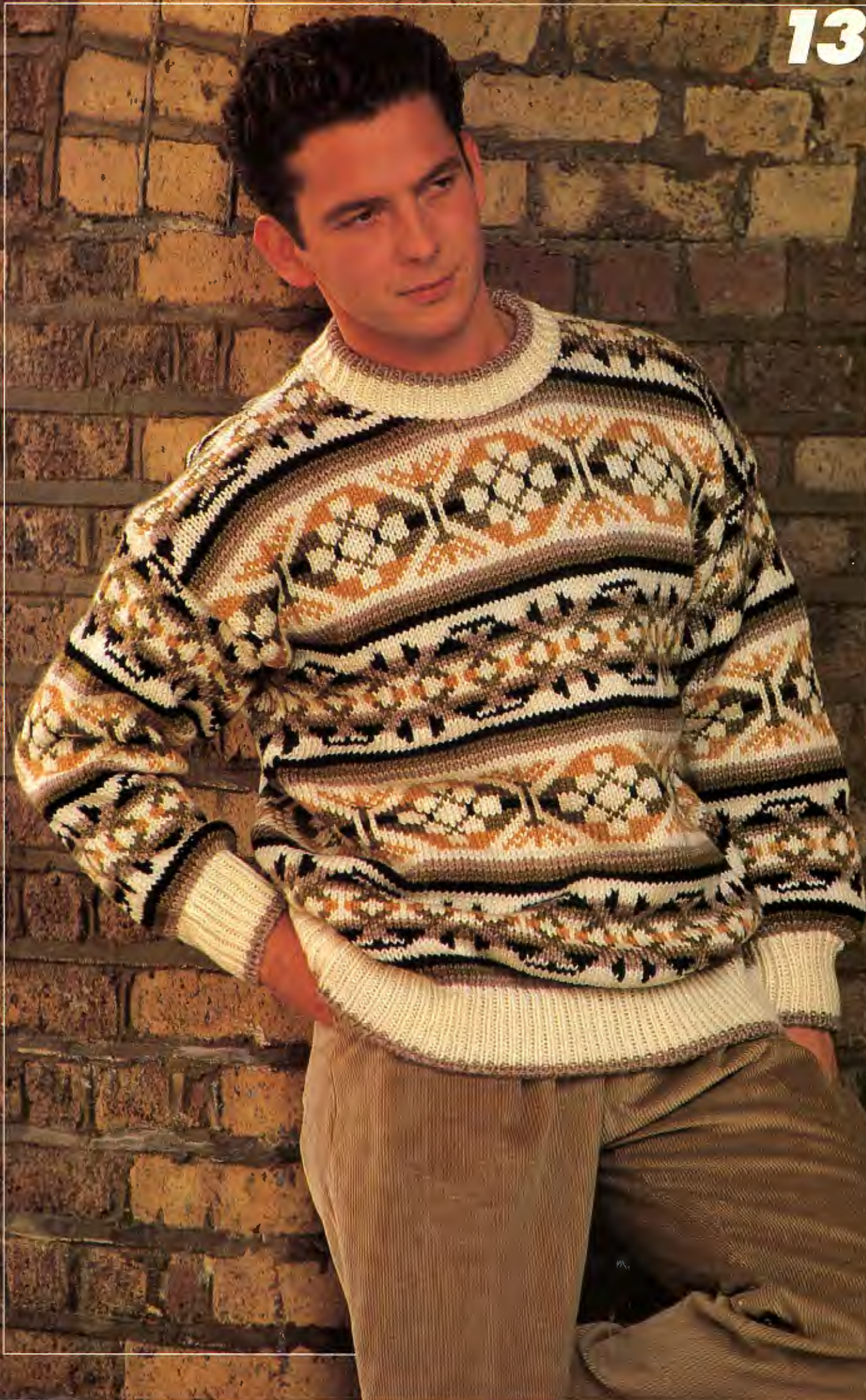
With K side facing and using 4 mm needles, join in MC and pick up and K 50 [50, 52, 52, 54] sts around front neck and 40 [40, 42, 42, 44] sts around back neck. 90 [90, 94, 94, 98] sts. Work 3.5 cm, 1½ in in K 1, P 1 rib. Using B, work 4 rows in rib. Using MC, work 3.5 cm, 1½ in in rib. Cast off in rib.

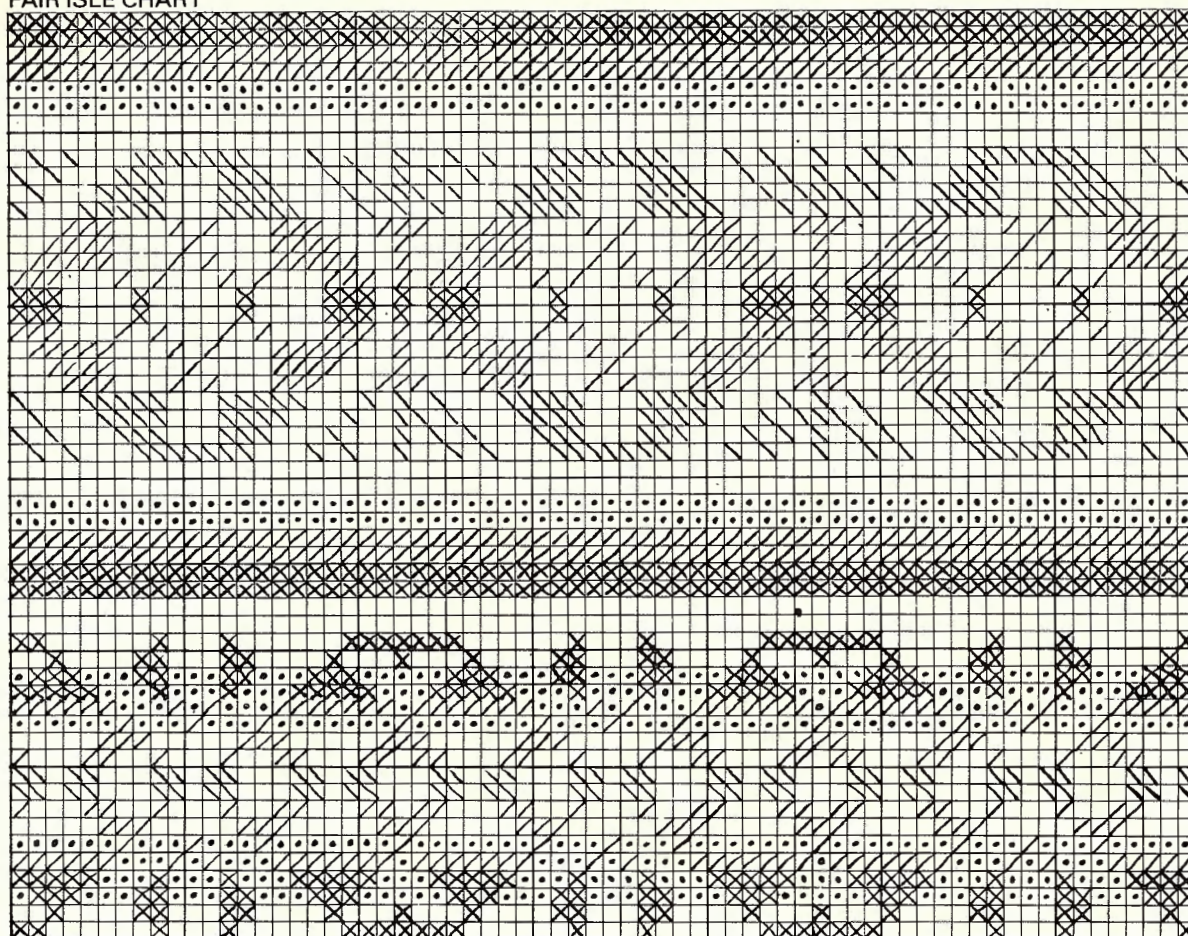
PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on ball band.

MAKING UP

Join left shoulder and neckband seam. Fold neckband in half to inside and catch down. Set in sleeves matching centre to shoulder seams. Join side and sleeve seams.





 = MC
 = A
 = B
 = C
 = D

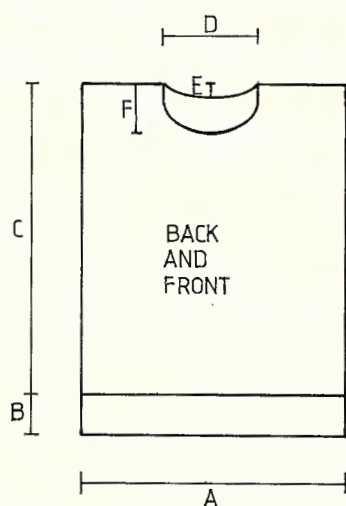
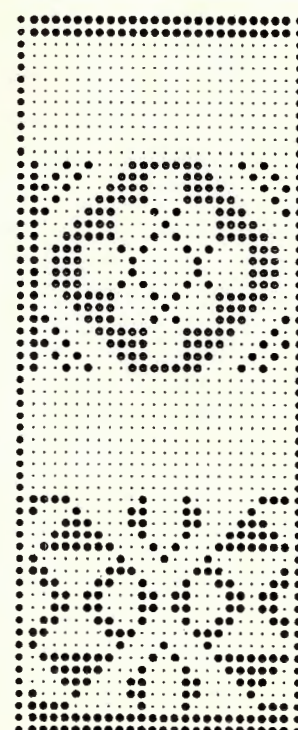
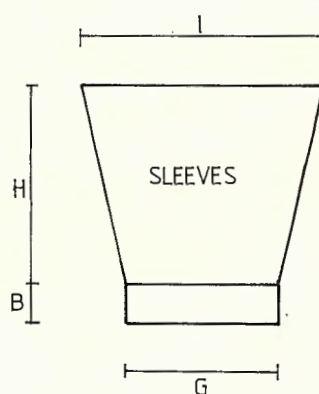
Diagram illustrating the relationship between sleeve and body sizes for a 100% cotton jersey knit fabric. The diagram shows a vertical line with labels indicating the corresponding sizes for the sleeves and the body (back and front).

- 5th size back and front
- 4th size back and front
- 1st size sleeves
- 1st size back and front
- 4th and 5th size sleeves
- 2nd size back and front
- 3rd size back and front
- 2nd and 3rd size sleeves

24 stitch repeat

A horizontal ruler with markings every 1/4 inch. The ruler is divided into four main sections by vertical lines at the 3-inch, 6-inch, and 9-inch marks. Labels are placed below the ruler, connected to specific points by vertical lines:

- At the 1-inch mark: "1st size back and front"
- At the 3-inch mark: "1st size sleeves"
- At the 4-inch mark: "4th size back and front"
- At the 5-inch mark: "5th size back and front"
- At the 6-inch mark: "2nd size back and front"
- At the 7-inch mark: "4th and 5th size sleeves"
- At the 9-inch mark: "3rd size back and front"
- At the 12-inch mark: "2nd and 3rd size sleeves"


$$D = 19 [19, 20, 20, 21] \text{ CM}$$
$$l = 49 [50.5, 52.5, 54, 56] \text{ CM}$$


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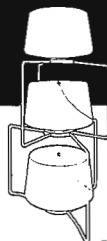
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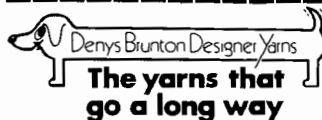
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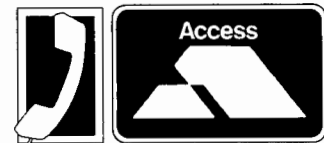
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TOYOTA KS950 AND RIBBER, Tracer, Tilt table, punch and cards, wool winder, lots of patterns and yarn. Fantastic machine £450 ono. 0747 51818 (North Dorset).

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PASSAP ELEC 6000E. Four colour changer, £900. **Automatic colour changer**, £130. 0562 777559.

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BROTHER KH950i, table and accessories, vgc, hardly used. £800 ono. 0706 224560 (Lancs).

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SINGER FREESTYLE accessories table, winder, books, yarn, etc. As new, still boxed. £999. will accept £750 ono. 0580 714750.

BROTHER KH230, ribber, table, manuals, books, wool winder, £300. **Hague Linker** (manual). £125. 0625 573231 (Macclesfield).

PFAFF DUOMATIC 80, four colour changer, Deco U100, hardly been used due to poor health. £550. 07072 65041 (Hatfield).

BROTHER KH830, table, punchcards, punch, wool winder, patterns, books, yarn. £160. 081-998 9355.

BROTHER 950 ELECTRONIC and ribber, Keyto table and bench. £990 ono. 041-423 7892.

PASSAP DUOMATIC 80 with four colour changer, Deco. Excellent condition, punchcards, tools, books and machine cover included. £595. 0373 836753.

PASSAP DUOMATIC 80 with four colour changer, deco. Excellent condition, punchcards, tools, books and machine cover included, £595. Telephone 0373 836753.

BROTHER KH830 with lace carriage, ribber, colour changer, punchcards, wool and card punch. £550 ono. 0703 775325 after 6 p.m.

FOR SALE

HAGUE LINKING MACHINE, electric. New, still boxed. £195. 0296 81574.

KNITMASTER ZIPPY PLUS (New unused) with lace carriage. £295 (cost £399). 021-384 4724 (Birmingham).

TOYOTA 901 KNITTING MACHINE plus table, punchcards, lace maker, instruction books etc. £250. 0705 485277 (Hayling Island, Hants).

SINGER 611 ELECTRONIC for sale. Tuition locally. £350 ono. 0902 723133.

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KNITMASTER HK 160 knitting machine, little used. £100. (0533) 848046 (Leicester).

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